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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

Kurt Weinzinger, *baritone*
assisted by
Dr. D. Evan Davis, *piano*

in

FACULTY RECITAL

8:15 p.m.
Thursday, September 28, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 1

Franz Schubert

DIE SCHOENE MUELLERIN, op. 25

(The Maid of the Mill)

A song cycle on poems by Wilhelm Mueller
English translation by Dr. Theodore Baker

1 Das Wandern.

Das Wandern ist des Müllers Lust,
das Wandern!
Das Wandern ist des Müllers Lust,
das Wandern!
Das muss ein schlechter Müller sein,
dem niemals fiel das Wandern ein,
das Wandern.

Vom Wasser haben wir's gelernt,
vom Wasser!
Vom Wasser haben wir's gelernt,
vom Wasser!
Das hat nicht Ruh' bei Tag und Nacht,
ist stets auf Wanderschaft bedacht,
das Wasser.

Das seh'n wir auch den Rädern ab,
den Rädern.
Das seh'n wir auch den Rädern ab,
den Rädern.
Die gar nicht gerne stille steh'n.
die sich mein Tag nicht müde dreh'n,
die Räder.

Die Steine selbst, so schwer sie sind,
die Steine.
Die Steine selbst, so schwer sie sind,
die Steine.
Sie tanzen ihren muntern Reih'n
und wollen gar noch schneller sein,
die Steine.

O Wandern, Wandern, meine Lust,
o Wandern!
O Wandern, Wandern, meine Lust,
o Wandern!
Herr Meister und Frau Meisterin,
lasst mich in Frieden weiterzieh'n
und wandern.

Wandering

To wander, is the miller's joy,
to wander.
To wander, is the miller's joy,
to wander.
He must a wretched miller be,
Who never cares the world to see,
to wander.

The water long has taught us this,
the water.
The water long has taught us this,
the water.
It knows no rest by day or night,
In wand'ring always takes delight,
the water.

We see it in the millwheels too,
the millwheels.
We see it in the millwheels too,
the millwheels.
They like not to be standing still,
But turn all day with right good will,
the millwheels.

The very stones for all their weight,
the millstones.
The very stones for all their weight,
the millstones.
Keep dancing in the merry round,
And will not be inactive found,
the millstones.

To wander farther I desire,
to wander.
To wander farther I desire,
to wander.
O Master, and O Mistress too,
Let me in peace depart from you,
and wander.

2 Wohin?

Ich hört' ein Bächlein rauschen
wohl aus dem Felsenquell,
hinab zum Tale rauschen
so frisch und wunderhell.
Ich weiss nicht, wie mir wurde,
nicht wer den Rat mir gab,
ich musste auch hinunter
mit meinem Wanderstab,
ich musste auch hinunter
mit meinem Wanderstab.
Hinunter und immer weiter,
und immer dem Bache nach;
und immer frischer rauschte
und immer heller der Bach,

Whither?

I hear a streamlet gushing
From out its rocky bed,
Far down the valley rushing,
So fresh and clear it sped.
I know not why I ponder'd,
Nor whence the thought did flow,
E'en as he hastens downward
With my staff I too must go,
E'en as he hastens downward,
With my staff I too must go.
Still onward but ever downward,
And ever still by the stream;
Which with refreshing murmur,
More bright and clear did gleam.

und immer frischer rauschte,
und immer heller der Bach.
Ist das denn meine Strasse?
O Bächlein sprich, wohin?
wohin? sprich, wohin?
Du hast mit deinem Rauschen
mir ganz berauscht den Sinn,
du hast mit deinem Rauschen
mir ganz berauscht den Sinn.
Was sag' ich denn vom Rauschen?
das kann kein Rauschen sein;
Es singen wohl die Nixen
tief unten ihren Reih'n,
es singen wohl die Nixen
tief unten ihren Reih'n.
Lass singen Gesell', lass' rauschen,
und wand're fröhlich nach,
es geh'n ja Mühlen räder
in jedem klaren Bach,
es geh'n ja Mühlen räder
in jedem klaren Bach.
Lass singen, Gesell', lass rauschen,
und wand're fröhlich nach,
fröhlich nach, fröhlich nach.

3 Halt.

Eine Mühle seh' ich blicken
aus den Erlen heraus,
durch Rauschen und Singen
bricht Rädergebraus,
bricht Rädergebraus.
Ei, willkommen, ei willkommen,
süsser Mühlengesang,
ei, willkommen, ei willkommen,
süsser Mühlengesang!
Und das Haus wie so traulich,
und die Fenster wie blank,
und die Sonne,
wie helle vom Himmel sie scheint,
die Sonne,
wie helle vom Himmel sie scheint!
Ei, Bächlein, liebes Bächlein,
war es also gemeint?

4 Danksagung an den Bach.

War es also gemeint,
mein rauschender Freund,
dein Singen, dein Klingen,
war es also gemeint,
war es also gemeint?
Zur Müllerin hin,
so lautet der Sinn,
gelt, hab' ich's verstanden,
hab' ich's verstanden,
zur Müllerin hin,
zur Müllerin hin.
Hat sie dich geschickt,
oder hast mich berückt,
das möcht' ich noch wissen,
ob sie dich geschickt,
od sie dich geschickt?
Nun wie's auch mag sein
ich gebe mich d'rein
was ich such', hab ich funden,

Which with refreshing murmur,
More bright and clear did gleam.
Must this then be my pathway?
O streamlet, tell me where,
My path shall I find!
Thou hast with thy sweet murmur
Bewilder'd quite my mind;
Thou hast with thy sweet murmur
Bewilder'd quite my mind.
Why speak I of a murmur,
No murmur can it be.
The Nixies they are singing
'Neath thy wave their melody.
The Nixies they are singing
'Neath thy wave their melody.
Cease singing, my friends, cease murm'ring,
And blithely wander near,
I hear the sound of millwheels
In ev'ry streamlet clear.
I hear the sound of millwheels
In ev'ry streamlet clear.
Cease singing, my friends, cease murm'ring,
And blithely wander near,
Blithely then wander near.

Halt by the Brook

Yon I see a millwheel flashing
Through the alders around,
Thro' rippling and splashing
Sweet singing doth sound,
Sweet singing doth sound.
O how welcome, o how welcome,
Merry song of the mill!
O how welcome, o how welcome,
Merry song of the mill!
And the house looks so cheerful,
And the window so bright,
And the sun,
how from Heaven He pours his clear light!
The sun,
how from Heaven He pours his clear light!
Ah, brooklet, darling brooklet,
Did I really guess right?

Thanks to the Brook

Did I really guess right,
My good prattling friend,
Your singing, your ringing,
Did I really guess right?
Did I really guess right?
Away to the mill
It seems to say still;
Yes, I know 'tis her voice,
Her voice in the brook.
Away to the mill!
Away to the mill!
Did she bid you tell?
Or perhaps I mistook.
I wish to know well
Whether she bade you tell,
If she bade you tell?
Howe'er it may be,
The mill is for me,
I have found what I wanted

wie's immer mag sein.
Nach Arbeit ich frug,
nun hab' ich genug,
für die Hände,
für's Herze vollauf genug,
vollauf genug.

Howe'er it may be.
Employment I sought,
Here's more than I thought,
For the hands
and the heart too,
More than I thought.

5 Am Feierabend.

Hätt' ich tausend Arme zu rühren,
Könnt' ich brausend die Räder führen,
könnt' ich wehen durch alle Haine,
könnt' ich drehen alle Steine,
dass die schöne Müllerin
merkte meinen treuen Sinn,
dass die schöne Müllerin
merkte meinen treuen Sinn.
Ach, wie ist mein Arm so schwach,
was ich hebe, was ich trage,
was ich schneide, was ich schlage,
jeder Knappe tut mir's nach,
jeder Knappe tut mir's nach.
Und da sitz' ich in der grossen Runde,
zu der stillen, kühlen Feierstunde,
und der Meister spricht zu allen:
"euer Werk hat mir gefallen,"
"euer Werk hat mir gefallen,"
und das liebe Mädchen sagt
allen eine gute Nacht,
allen eine gute Nacht.
Hätt' ich tausend Arme zu rühren,
könnt' ich brausend die Räder führen,
könnt' ich wehen durch alle Haine,
könnt' ich drehen alle Steine,
dass die schöne Müllerin
merkte meinen, meinen treuen Sinn,
dass die schöne Müllerin
merkte meinen, meinen treuen Sinn.

After Work

Had I mighty arms without number,
Could I rouse the tir'd wheels from slumber,
Could I waken all trees with blowing,
Could I keep the millstone going,
That the lovely millermaid
Might detect my love unsaid:
That the lovely millermaid,
Might detect my love unsaid.
Ah! but why this arm so frail
In the lifting and the holding,
In the hewing and the molding?
Any boy can do as well,
Any boy can do as well!
When the cool and silent twilight gathers,
I am sitting here with all the others,
And the master tells us gravely:
"You have done your labor bravely!
you have done your labor bravely."
And the maiden, my delight,
Wishes all a kind good night,
Wishes all a kind good night.
Had I mighty arms without number,
Could I rouse the tir'd wheels from slumber,
Could I waken the trees with blowing,
Could I keep the millstone going,
That the lovely millermaid
Might detect my love, my love unsaid,
That the lovely millermaid
Might detect my love, my love unsaid.

6 Der Neugierige.

Ich frage keine Blume,
ich frage keinen Stern,
sie können mir alle nicht sagen,
was ich erführ' so gern.
Ich bin ja auch kein Gärt'ner,
die Sterne steh'n zu hoch,
mein Bächlein will ich fragen,
ob mich mein Herz belog.
O Bächlein, meiner Liebe,
wie bist du heut' so stumm,
Will ja nur Eines wissen,
ein Wörtchen um und um,
ein Wörtchen um und um.
"Ja", heisst das eine Wörtchen,
das and're heisset "Nein",
die beiden Wörtchen schliessen
die ganze Welt mir ein,
die beiden Wörtchen schliessen
die ganze Welt mir ein.
O Bächlein, meiner Liebe,
was bist du wunderlich!
Will's ja nicht weiter sagen,
sag', Bächlein, liebt sie mich,
sag', Bächlein, liebt sie mich?

The Question

I will not ask a flower,
Nor of the stars enquire,
For no star or flow'r can tell me
What I so much desire.
For I am not a gard'ner,
The stars too far above,
My streamlet will I ask then,
If blest will be my love?
O streamlet, dearest streamlet,
How dumb thou art today,
I'd fain know one thing only,
One word then pray thee say,
One word then pray thee say.
One word is "yes" so pleasant,
The other word is "no",
Each little word comprising,
My world of bliss or woe.
Each little word comprising,
My world of bliss or woe.
O streamlet, dearest streamlet,
What whim possesses thee!
I ne'er again will tell it,
Say, does my love love me,
Say does my love love me?

7 Ungeduld.

Ich schnitt' es gern in alle Rinden ein,
ich grüb' es gern in jeden Kieselstein,
ich möcht' es sä'n auf jedes frische Beet,
mit Kressensamen, der es schnell verrät,
auf jeden weissen Zettel möcht' ich
schreiben:
Dein ist mein Herz,
dein ist mein Herz,
und soll es ewig bleiben.
Ich möcht' mir ziehen einen jungen Staar,
bis dass es spräch' die Worte rein und
klar,
bis er sie spräch' mit meines Mundes
Klang,
mit meines Herzens vollem, heissen
Drang,
dann säng' er hell durch ihre
Fensterscheiben:
Dein ist mein Herz,
dein ist mein Herz,
und soll es ewig, ewig bleiben.
Ich meint', es müsst' in meinen Augen
steh'n,
auf meinen Wangen müsst' man's
brennen seh'n,
zu lesen wär's auf meinem stummen
Mund,
ein jeder Atemzug gäb's laut ihr kund:
und sie merkt nichts von all' dem bangen
Treiben.
Dein ist mein Herz,
dein ist mein Herz,
und soll es ewig, ewig bleiben.

Impatience

I'd carve it on the bark of ev'ry tree,
On ev'ry stone it should engraven be;
I fain would sow it in each garden green,
In early cress it should be quickly seen,
On ev'ry page should be inscrib'd
forever:
Thine is my heart,
Thine is my heart,
And shall be thine forever, ever!

I'd train a young and tender starling dear,
And he should speak those words in
tones so clear,
As if my lips had said that tender word,
Whose echo in my ardent heart is heard,
And he should sing it at thy window
ever:
Thine is my heart,
Thine is my heart,
And shall be thine forever, ever!

Within mine eyes I deem my love doth
speak,
And all must see it on my burning cheek,
And even read it from my silent mouth,
And ev'ry breath I draw doth bear it
forth:
And yet she seems to mark my sorrow
never.
Thine is my heart, thine is my heart,
And shall be thine forever, ever!

8 Morgengruss.

Guten Morgen, schöne Müllerin!
wo steckst du gleich das Köpfchen hin,
als wär' dir was geschehen?
Verdriesst dich denn mein Gruss so
schwer?
verstört dich denn mein Blick so sehr?
So muss ich wieder gehen,
so muss ich wieder gehen,
wieder gehen.

O lass mich nur von ferne steh'n,
nach deinem lieben Fenster seh'n,
von ferne, ganz von ferne!
Du blondes Köpfchen, komm hervor!
hervor aus eurem runden Tor,
ihr blauen Morgensterne,
ihr blauen Morgensterne,
ihr Morgensterne.

Nun schüttelt ab der Träume Flor,
und hebt euch frisch und frei empor
in Gottes hellen Morgen!
Die Lerche wirbelt in der Luft,
und aus dem tiefen Herzen ruft
die Liebe Leid und Sorgen,
die Liebe Leid und Sorgen,
Leid und Sorgen.

Morning Greeting

Good morning, lovely miller's maid,
Why hide thy head as if afraid,
That charming face concealing?
Say, doth my greeting vex thee so,
And doth my look perplex thee so?
Then hence must I be stealing,
Then hence must I be stealing,
must I be stealing.

I only crave afar to gaze
Upon thy windiw's shining rays,
Tho' distant 'tis my pleasure.
I fain at your small door would see
That fair young head so dear to me,
And morning stars of azure,
And morning stars of azure,
the stars of azure.

Shake off night's dim and dreamy veil,
And morning's fresh free air inhale
Of God's clear shining morrow!
The lark is warbling far on high,
From out the earth doth swell the cry
Of love, and pain, and sorrow,
Of love, and pain, and sorrow,
of pain and sorrow.

9 Des Müllers Blumen.

Am Bach viel kleine Blumen steh'n,

The Miller's Flowers

Beside the brook grow flow'rets blue,

aus hellen blauen Augen seh'n,
der Bach der ist des Müllers Freund
und hellblau Liebchens Auge scheint,
D'rum sind es meine Blumen,
d'rum sind es meine Blumen.

Dicht unter ihrem Fensterlein,
da pflanz' ich meine Blumen ein,
da ruft ihr zu, wenn alles schweigt,
wenn sich ihr Haupt zum Schlummer neigt,
Ihr wisst ja was ich meine,
ihr wisst ja was ich meine.

Und wenn sie tut die Äuglein zu,
und schläft in süsser, süsser Ruh,
dann lispelt als ein Traumgesicht ihr zu:
Vergiss, vergiss mein nicht!
Das ist es, was ich meine,
das ist es, was ich meine.

Und schliesst sie früh die Laden auf,
dann schaut mit Liebesblick hinauf,
der Tau in euren Äugelein,
das sollen meine Tränen sein,
Die will ich auf euch weinen,
die will ich auf euch weinen.

10 Tränenregen.

Wir sassen so traulich beisammen
im kühlen Erlendach,
wir schauten so traulich zusammen
hinab in den rieselnden Bach.
Der Mond war auch gekommen,
die Sternlein hinterdrein,
und schauten so traulich zusammen
in den silbernen Spiegel hinein.

Ich sah nach keinem Monde,
nach keinem Sternenschein,
ich schaute nach ihrem Bilde,
nach ihren Augen allein.
Und sahe sie nicken und blicken
herauf aus dem seligen Bach,
die Blümlein am Ufer, die blauen,
sie nickten und blickten ihr nach.

Und in den Bach versunken,
der ganze Himmel schien
und wollte mich mit hinunter
in seine Tiefe zieh'n.
Und über den Wolken und Sternen
da rieselte munter der Bach,
und rief mit Singen und Klingen:
Geselle, Geselle mir nach.

Da gingen die Augen mir über,
da ward es im Spiegel so kraus,
sie sprach: es kommt ein Regen,
Ade, ich geh' nach Haus.

11 Mein!

Bächlein, lass dein Rauschen sein,
Räder stellt eu'r Brausen ein,
all' ihr munter'n Waldvögelein,
gross und klein, endet eure Melodei'n,

That peep thro' drops of sparkling dew:
The Miller holds the brooklet dear,
My darling's eye is blue and clear:
So they are mine, these flowers,
So they are mine, these flowers.

Now close beneath her window there
I'll go and plant my flowers fair;
O call to her when stillness reigns,
When slumber all her soul enchains:
Full well ye know my meaning,
Full well ye know my meaning.

And when her eyes in slumber close,
And she is wrapt in soft repose,
Then whisper from your lowly spot,
In dreams to her, "Forget me not!"
Yes, there you have my meaning,
Yes, there you have my meaning.

And when her casement opens at morn,
Then seek her eye with gaze lovelorn;
The dewdrops in your eyes that shine,
Shall meet her gaze like tears of mine.
That o'er you I've been weeping,
That o'er you I've been weeping.

Teardrops

We two sat so fondly together
Where cooling alders spread,
And gazed in the murmuring millstream
While swiftly below us it sped.
The moon was brightly beaming,
The stars were shining too,
And blended so fondly together
In the silvery mirror below.

The moon I never heeded,
Nor any star that shone,
My eyes e'er sought her image,
And met her eyes alone.
And saw how they nodded and greeted
As happily rippled the stream;
The flowerets blue by the brookside
All nodded and greeted with them.

And sunken in the millstream
The sky did all appear,
As if it fain would draw me
To deeps far down and clear.
And over the clouds and the stars, too,
The brooklet so merrily ran,
And called, with gushing and gurgling,
"Come on, my good fellow come on!"

My eyes in tears were swimming,
Distorting the mirror serene.
Said she: "The rain is coming;
Goodbye, I'm going in!"

Mine!

Brooklet, stay thy babbling fine,
Noisy wheel, thy toil resign,
Ye gay warblers, sing not a line, at my sign

endet eure Melodei'n!
Durch den Hain aus und ein,
schalle heut' ein Reim allein,
durch den Hain aus und ein,
schalle heut' ein Reim allein:
Die geliebte Müllerin ist mein,
ist mein, mein, mein!
Frühling, sind das alle deine Blümelein?
Sonne! hast du keinen heller'n Schein?
Ach! so muss ich ganz allein
mit dem seligen Worte mein
unverstanden in der weiten Schöpfung sein,
unverstanden in der weiten Schöpfung sein.
Bächlein, lass dein Rauschen sein,
Räder, stellt eu'r Brausen ein,
all' ihr munter'n Waldvögelein,
gross und klein, endet eure Melodei'n,
endt eure Melodei'n!
Durch den Hain aus und ein,
schalle heut' ein Reim allein,
durch den Hain aus und ein,
schalle heut' ein Reim allein:
Die geliebte Müllerin ist mein, ist mein,
die geliebte Müllerin ist,
ist mein, mein, mein!

Great and small your joy confine!
Tree and vine, leafy shrine,
In one sounding rime combine,
Tree and vine, leafy shrine,
In one sounding rime combine:
The beloved millermaid is mine, is mine,
The beloved millermaid is mine,
is mine, mine, mine!
Springtide, are these all the flow'rs thou callest thine?
Sunbeams! can ye not more brightly shine?
Must I all alone repine,
Lonely in my bliss divine,
Is no joy in all the world to vie with mine?
Is no joy in all the world to vie with mine?
Brooklet, stay thy babbling fine,
Noisy wheel, thy toil resign,
Ye gay warblers, sing not a line, at my sign
Great and small your joy confine,
Great and small your joy confine!
Tree and vine, Leafy shrine,
In one sounding rime combine,
Tree and vine, Leafy shrine,
In one sounding rime combine:
The beloved millermaid is mine, is mine,
The beloved millermaid is mine,
is mine, mine, mine!

INTERMISSION

12 Pause.

Meine Laute hab' ich gehängt an die Wand,
hab' sie umschlungen mit einem grünen Band,
ich kann nicht mehr singen, mein Herz ist zu voll,
weiss nicht wie ich's in Reime zwingen soll,
meiner Sehnsucht aller heissesten Schmerz
durft' ich aushauchen in Liederschmerz,
und wie ich klagte, so süss und fein,
glaubt' ich doch mein Leiden wär nicht klein.
Ei, wie gross ist wohl meines Glückes Last,
das kein Klang auf Erden es in sich fasst,
das kein Klang auf Erden es in sich fasst!
Nun liebe Laute, ruh' an dem Nagel hier,
und weht ein Lüftchen über die Saiten dir,
und streift eine Biene mit ihren Flügeln dich,
da wird mir so bange, und es durchschauert mich.
Warum liess ich das Band auch hängen so lang?
Oft fliegt's um die Saiten mit seufzendem Klang.
Ist es der Nachklang meiner Liebespein?
Soll es das Vorspiel neuer Lieder sein?

Pause

I have hung my lute for awhile on the wall,
Tied with a ribbon green whose ends idly fall,
My heart is so full I no longer can sing,
I no more into rime my joy can bring.

All my yearnings were they never so strong,
Once I could breathe them in playful song;
My tuneful playings so fond and sweet,
Seem'd with no light anguish e're replete.

Oh! how great of my bliss the load must be,
That no sound on Earth can suffice for me,
That no sound on Earth can suffice for me!
Now, dearest lute, still here on the wall repose,
And when across thy strings some fond zephyr blow,
Or wandering bee touches thee with passing wing,
I start at thy murmur, frighten'd and shuddering.
And why, why did I leave the ribbon there so long?
Oft stirring the strings to a low, sighing song.
Is it an echo of my lovelorn sight?

Ist es der Nachkling meiner Liebespein?
Soll es das Vorspiel neuer Lieder sein?

Does it forebode awak'ning melodies?
Is it an echo of my lovelorn sight?
Does it forebode awak'ning melodies?

13 Mit dem grünen Lautenbande.

"Schad' um das schöne grüne Band,
dass es verbleicht hier an der Wand,
ich hab' Grün so gern",
ich hab' das Grün so gern".
So sprachst du, Liebchen, heut' zu mir,
gleich knüpf' ich's ab und send' es dir.
Nun hab' das Grüne gern,
nun hab' das Grüne gern.

Ist auch dein ganzer Liebster weiss,
soll Grün doch haben seinen Preis,
und ich auch hab' es gern,
und ich auch hab' es gern,
weil unsre Lieb' ist immergrün,
weil grün der Hoffnung Fernen blüh'n,
drum haben wir es gern,
drum haben wir es gern.

Nun schlinge in die Locken dein,
das grüne Band gefälling ein,
du hast ja's Grün so gern,
du hast ja's Grün so gern.
Dann weiss ich, wo die Hoffnung wohnt,
dann weiss ich, wo die Liebe thront,
dann hab' ich's Grün erst gern,
dann hab' ich's Grün erst gern.

With the Green Lute-band

Oh 'tis a shame, green ribbon gay,
That on the wall thou fad'st away,
And green's the hue I love,
and green's the hue I love.
So saidst thou, sweet, today to me,
I'll take it off and send it thee,
Now give the green thy love,
now give the green thy love.

Tho' I am white from top to toe,
Yet green shall be my color now,
For now I love it too,
for now I live it too.
Because our love is evergreen,
And green the heights of hope serene,
It is our favorite hue,
it is our favorite hue.

Now in thy tresses deftly twine,
Sweetheart, this ribbon green of mine,
For 'tis thy fav'rite hue,
for 'tis thy fav'rite hue.
Then I shall know where Hope resides,
Then I shall know where Love abides,
Ah, then I'll love it too,
ah, then I'll love it too.

14 Der Jäger.

Was sucht denn der Jäger am Mühlbach hier?
bleib' trotziger Jäger, in deinem Revier,
hier gibt es kein Wild zu jagen für dich,
hier wohnt nur ein Rehlein, ein zahmes für mich,
und willst du das zärtliche Rehlein seh'n,
so lass deine Büchsen im Walde steh'n,
und lass dein klaffenden Hunde zu Haus,
und lass auf dem Horne den Saus und Braus,
und scheere vom Kinne das struppige Haar,
sonst scheut sich im Garten das Rehlein fürwahr,
und scheere vom Kinne das struppige Haar,
sonst scheut sich im Garten das Rehlein fürwahr.

Doch besser, du bliebest im Walde dazu,
und liessest die Mühlen und Müller in Ruh',
was taugen die Fischlein im grünen Gezweig?
was will denn das Eichhorn im bläulichen Teich?
d'rum bleibe, du trotziger Jäger,
im Hain und lass mich mit meinen drei Rädern allein.
und willst meinem Schätzchen dich

The Hunter

But what by the brook will the huntsman do?
Hence, saucy intruder, 'tis no place for you,
No prey to be found for your gun, you should know,
There's only for me a tame beautiful doe:
And would you this delicate creature see,
Then leave your gun standing behind a tree,
And leave in their kennel your clamorous hounds,
And lay by your horn with its deafening sounds,
And shear from your chin all that tangle of hair,
Or my pretty doe you will terribly scare,
And shear from your chin all that tangle of hair,
Or my pretty doe you will terribly scare.

Still better remain in the forest you own,
And let both the mill and the miller alone,
What good are the fish 'mid the branches of green?
And why in the brook should the squirrel be seen?
Then saucy intruder, just keep to your place,
No more show our glittering streamlet your face:

machen beliebt,
so wisse, mein Freund, was ihr Herzchen betrübt.
Die Eber, die kommen zur Nacht aus dem Hain,
und brechen in ihren Kohlgarten ein,
und treten und wühlen herum in dem Feld,
die Eber, die schiesse, du Jägerheld.

Yet would you look well in my sweetheart's bright eyes,
I'll tell you a service she greatly would prize.
The wild boars at night from the forest repair,
The plants in her garden uproot and tear,
Destroying her neatly trimmed borders and banks:
Shoot them, my fine fellow, and earn our thanks.

15 Eifersucht und Stolz.

Wohin so schnell, so kraus, und wild,
mein lieber Bach,
eilst du voll Zorn dem frechen Bruder Jäger nach?
Kehr' um, kehr' um und schilt erst deine Müllerin
für ihren leichten, losen,
kleinen Flattersinn,
kehr' um, kehr' um, kehr' um.
Sahst du sie gestern Abend nicht am Tore steh'n,
mit langem Halse nach der grossen Strasse seh'n?
Wenn von dem Fang der Jäger lustig zieht nach Haus,
da steckt kein sittsam Kind den Kopf zum Fenster 'naus,
wenn von dem Fang der Jäger lustig zieht nach Haus,
da steckt kein sittsam Kind den Kopf zum Fenster 'naus.
Geh' Bächlein hin und sag' ihr das,
geh' Bächlein hin und sag' ihr das.
Doch sag' ihr nicht.
hörst du, kein Wort
von meinem traurigen Gesicht,
sag' ihr:
Er schnitzt bei mir sich eine Pfeif' aus Rohr,
und bläst den Kindern schöne Tänz' und Lieder vor,
sag' ihr, sag' ihr:
er schnitzt bei mir sich eine Pfeif' aus Rohr,
sag' ihr, sag' ihr:
er bläst den Kindern schöne Tänz und Lieder vor,
sag' ihr's, sag' ihr's, sag' ihr's.

Jealousy and Pride

O why so fume, and fret, and foam,
my brooklet dear?
Dost rush and roar to catch
the saucy huntsman here?
Go back, go back, and first of all thy millermaid, for all her naughty,
wilful, woeful wiles upbraid,
Go back, go back, go back.
Didst thou not see last night how at the door she stood, And how her glances wandered up and down the road?
When from the chase the jovial huntsman homeward goes,
No prudent girl her face e'er at the window shows, When homeward hies the jovial hunstman from the chase,
No modest maiden at the window shows her face.
Go brooklet go, and tell her so.
Go, brooklet, go and tell her so,
Yet not a word, hear'st thou? not one,
Say of my face so woebegone.
But say: He fashions whistles from the tapered reed, And gaily pipes to children dancing on the mead.
But say, but say: He fashions whistles from the taper reed, Say this to her:
He gailey pipes to children dancing on the mead,
Say this, say this, say this.

16 Die liebe Farbe.

In Grün will ich mich kleiden,
in grüne Tränen weiden:
mein Schatz hat's Grün so gern,
mein Schatz hat's Grün so gern.
Will suchen einen Cypressenhain,
eine Heide voll grünen Rosmarein.
Mein Schatz hat's Grün so gern,
mein Schatz hat's Grün so gern.

Wohlauf zum fröhlichen Jagen,
wohlauf durch Heid' und Hagen,

Favorite Color

In green I now will wind me,
In weeping willows bind me,
My love likes green so well,
My love likes green so well.
I'll rest beneath a cypress tree,
Or seek me a field full of rosemary,
My love likes green so well,
My love likes green so well.

A hunter see me hieing,
Across the meadows flying,

mein Schatz hat s Jagen so gern,
mein Schatz hat's Jagen so gern.
Das Wild, das ich jage, das ist der Tod,
die Heide, die heiss' ich die Liebesnot.
Mein Schatz hat's Jagen so gern,
mein Schatz hat's Jagen so gern.

Grabt mir ein Grab im Wasen,
deckt mich mit grünen Rasen:
mein Schatz hat's Grün so gern,
mein Schatz hat's Grün so gern.
Kein Kreuzlein schwarz, kein Blümlein bunt,
grün, alles grün so rings umher
Mein Schatz hat's Grün so gern,
mein Schatz hat's Grün so gern.

17 Die böse Farbe.

Ich möchte zieh'n in die Welt hinaus,
hinaus in die weite Welt,
wenn's nur so grün,
so grün nicht wär' da draussen in Wald und Feld.
Ich möchte die grünen Blätter all' pflücken
von jedem Zweig,
ich möchte die grünen Gräser all' weinen
ganz totenbleich,
weine ganz totenbleich.
Ach, Grün, du böse Farbe du,
was siehst mich immer an so stolz,
so keck, so schadenfroh,
mich armen, armen weissen Mann?
Ich möchte liegen vor ihrer Tür
in Sturm und Regen und Schnee,
und singen ganz leise bei Tag
und Nacht das eine Wörtchen Ade,
das eine Wörtchen Ade.
Horch, wenn im Wald ein Jagdhorn schallt
da klingt ihr Fensterlein,
und schaut sie auch nach mir nicht aus,
darf ich doch schauen hinein.
O binde von der Stirn dir ab das grüne,
grüne Band,
das grüne, grüne Band.
Ade, ade, und reiche mir zum Abschied
deine Hand.
Ade, ade, und reiche mir zum Abschied
deine Hand,
zum Abschied deine Hand.

18 Trock'ne Blumen.

Ihr Blümlein alle, die sie mir gab,
euch soll man legen mit mir in's Grab.
Wie seht ihr alle mich an so whe',
als ob ihr wüsstet wie mir gescheh'
Ihr Blümlein alle, wie welk, wie blass?
ihr Blümlein alle, wovon so nass?

Ach, Tränen machen nicht maiengrün,
machen tote Liebe nicht wieder blüh'n,
und Lenz wird kommen, und Winter wird geh'n,
und Blümlein werden im Grase steh'n,
und Blümlein liegen in meinem Grab,
die Blümlein alle, die sie mir gab.

My love likes hunting so well,
My love likes hunting so well.
The game I follow 'tis Death, I trow,
The field I call it the Lover's woe,
My love likes hunting so well,
My love likes hunting so well.

The grave my woe shall cover,
With rushes green spread over,
My love likes green so well,
My love likes green so well.
No ebon cross, no ruddy bloom,
Green, naught save green shall clothe my tomb
My love likes green so well,
My love likes green so well.

The Hateful Color

I fain would roam thro' the world away,
Away thro' the world so wide,
If only all were not so green
In wood and on mountain side.

I would I could bare the branches all of
ev'ry leaf so green,
And turn all the green grass deathly pale
Weeping alone, unseen.
Weeping alone, unseen.
Ah, green, thou hateful color thou,
Why leerest e'er in spite,
So proud, so pert, so tauntingly,
On me, poor me, all clad in white?
In snow, and rain, and the raging storm
Before her door I would lie,
By day and by night I would softly sing
This one word only: Goodbye,
This one word only: Goodbye.
Hark, when a horn rings thro' the wood
I hear her window then,
Tho' not for me she now looks out
I still may dare to look in.
O, from thy forehead now unbind
That fatal ribbon green!
That fatal ribbon green;
Farewell, farewell, and ere I go,
Give me thine hand again;
Farewell, farewell, and ere I go,
Give me thine hand again,
Give me thine hand again.

Withered Flowers

Ye little flow'rs, which to me she gave,
Shall soon be laid within my grave;
Why droop ye thus, hanging each sad head,
As if ye knew all my hopes were fled?
Ye blossoms all so sad and white,
Why now so humid, once so bright?
Ah, tears will ne'er make ye green again,
Nor make dead love bloom like the summer rain;
And spring will come, and the winter will go,
And flowers will bloom in the vale below;
And flowers will lie in my silent grave,
The flowers which once to me she gave.

Und wenn sie wandelt am Hügel vorbei
und denkt im Herzen der meint' es treu!
dann Blümlein alle heraus, heraus,
der Mai ist kommen, der Winter ist aus.

Und wenn sie wandelt am Hügel vorbei
und denkt im Herzen der meint' es treu!
dann Blümlein alle heraus, heraus!
der Mai ist kommen, der Winter ist aus,
dann Blümlein alle heraus, heraus!

der Mai ist kommen, der Winter ist aus

And when she roams to the hillside near,
And thinks her true love is lying here,
The flowers again will more freshly bloom,
Then winter goes and sweet May now is come.
And when she roams to the hillside near,
And thinks her true love is lying here,
The flowers again will more freshly bloom,
Then winter goes and sweet May now is come,
The flowers again will more freshly bloom,
Then winter goes and sweet May now is come.

19 Der Müller und der Bach.

Wo ein treues Herze in Liebe vergeht,
da welken die Lilien auf jedem Beet.
Da muss in die Wolken der Vollmond geh'n.
damit seine Tränen die Menschen nicht seh'n,
da halten die Englein die Augen sich zu,
und schluchzen und singen die Seele zur Ruh.
Und wenn sich die Liebe dem Schmerz entringt,
ein Sternlein, ein neues am Himmel erblinkt,
ein Sterlein, ein neues, am Himmel erblinkt.
Da springen drei Rosen halb roth und halb weiss,
die welken nicht wieder, aus Dornenreis,
und die Engelein schneiden die Flügel sich ab
und geh'n alle Morgen zur Erde hinab,
und geh'n alle Morgen zur Erde hinab.

Ach, Bächlein, liebes Bächlein, du meinst es so gut,
ach, Bächlein aber weisst du wie Liebe tut?
Ach unten, da unten die kühle Ruh,
ach, Bächlein, liebes Bächlein,
so singe nur zu,
ach, Bächlein, liebes Bächlein,
so singe nur zu.

The Miller and the Brook

(The miller speaks)
Where a loving heart sinks in woe and despair,
The lilies all drooping its blight will share.
The moon in the clouds will conceal her face,
That men of her tears may perceive not a trace,
The angels their eyes, too, in sorrow will close,
With sobs and with songs lull the soul to repose.
(The brooklet speaks)
And when love from pain struggles free at last,
A fair star, a new one, to heaven has passed,
A fair star, a new one, to heaven has passed.
Three red and white roses now spring from the thorn,
And never to wither shall greet the morn,
For their fragrance and beauty the angels shall tend,
And daily to view them at sunrise descend,
And daily to view them at sunrise descend.
(The miller speaks)
Ah, brooklet, darling brooklet so tender and true.
Ah, brooklet, dost thou know then what Love can do?
Below, as, below there, how cool, how blest!
Ah, brooklet, darling brooklet now sing me to rest,
Ah, brooklet, darling brooklet now sing me to rest.

20 Des Baches Wiegenlied.

Gute Ruh', gute Ruh', tu' die Augen zu,
gute Ruh', gute Ruh', tu' die Augen zu.
Wand'rer, du müder, du bist zu Haus.
die Treu' ist hier, sollst liegen bei mir,
die Treu' ist hier, sollst liegen bei mir,

The Brook's Lullaby

Sound repose, sound repose, Weary eyelids close,
Sound repose, sound repose, Weary eyelids close.
Poor suff'ring wand'rer thou art at home.
True faith is here, Then rest without fear,

bis das Meer will Trinken die Bächlein aus,
bis das Meer will Trinken die Bächlein aus.

Will betten dich kühl auf weichen Pfühl,
will betten dich kühl auf weichen Pfühl,
in dem blauen, kristallenen Kämmerlein.
Heran, heran, was wiegen kann,
heran, heran, was wiegen kann,
woget und wieget den Knaben mir ein,
woget und wieget den Knaben mir ein.

Wenn ein Jagdhorn schallt aus dem grünen Wald,
wenn ein Jagdhorn schallt aus dem grünen Wald,
will ich sausen und brausen wohl um dich her.
Blickt nicht herein, blaue Blümelein,
blickt nicht herein, blaue Blümelein,
ihr macht meinem Schäfer die Träume so schwer,
ihr macht meinem Schläfer die Träume so schwer.

Hinweg, hinweg von dem Mühlensteg,
hinweg, hinweg böses Mägdelein,
dass ihn dein Schatten, dein Schatten nicht weckt.
Wirf mir herein dein Tüchlein fein,
wirf mir herein dein Tüchlein fein,
dass ich die Augen ihm halte bedeckt.
dass ich die Augen ihm halte bedeckt.

Gute Nacht, gute Nacht, bis alles wacht,
gute Nacht, gute Nacht, bis alles wacht.
Schlaf' aus deine Freude, schlaf' aus dein Leid.
Der Vollmond steigt, und der Nebel weicht,
der Vollmond steigt, und der Nebel weicht,
und der Himmel da oben wie ist er so weit,
und der Himmel da oben wie ist er so weit.

Till the brook is all swallow'd in ocean foam,
Till the brook is all swallow'd in ocean foam.

Cool be thy bed, Soft to thy head,
Cool be thy bed, Soft to thy head,
In the chamber of crystal blue.
Come ye pale nymphs of forest and spring,
Come ye pale nymphs of forest and spring:
To rock him and swing him, my boy fond and true,
To rock him and swing him, my boy fond and true.

And when horn and hound thro' the greenwood sound,
And when horn and hound thro' the greenwood sound,
I will wrap thee close round in my murm'ring stream.
Down on his sleep Blue flow'rs do not peep,
Down on his sleep Blue flowers do not peep.
You'll make my poor slumb'rer uneasily dream,
You'll make my poor slumb'rer uneasily dream.

Away, away from my crossing plank,
away crule girl from my grassy bank,
Lest thy shadow dark should disturb his repose,
To hide his face Thy kerchief of lace,
To hide his face Thy kerchief of lace,
Throw to the water that over him flows,
Throw to the water that over him flows.

Till the last morning's light, Goodnight, goodnight,
Till the last morning's light, Goodnight, goodnight.
Outsleep all thy joy and outsleep all thy pain
The full moon shines, And the mist declines,
The full moon shines, And the mist declines.
And the heavens above still so distant remain,
And the heavens above still so distant remain.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CONTEMPORARY MUSIC RECITAL

4:10 p.m.
Friday, October 6, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 2

PROGRAM

Beat, Drums, Beat in A major ..... James Dunaway

James Dunaway
tenor, tuning fork, whistle, glass xylophone

Ray Goodwin
trumpet, aerosol, double recorder

Jo Lane Laycock, *piano*
Roxanne Bartschi, *percussion*

Old Mother Hubbard ..... Hely - Hutchinson

Lee Faulkner, *vocal*
Charles Madden, *piano*

Aria with Fontana Mix ..... John Cage

Kathy Berberian, *vocal*
Jim Christensen and Gary Smith, *lighting effects*

Pianissimo

Next program will be October 20, 1967 — Impressionism.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CONTEMPORARY MUSIC RECITAL

IMPRESSIONISM

4:10 p.m.
Friday, October 20, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 7

PROGRAM

Le Tombeau de Couperin ..... Ravel

Trish Christensen, *piano*

Prelude ..... Debussy

Bk. I, No. 7, Ce qu 'a vu le vent d'Ouest

Jeanne Peterson, *piano*

Beau Soir ..... Debussy

Melva Lee Allred, *soprano*

Cynthia Vance, *violin*

Syrinx ..... Debussy

Jo Marcune, *flute*

La Chevelure ..... Debussy

Mandaline ..... Debussy

Cynthia Dunaway, *mezzo soprano*

Diane Bastian, *piano*

Pour le Piano ..... Debussy

Prelude

Shauna Kleine, *piano*

Next program will be November 3, 1967 — Anti-impressionism

COLLEGE OF FINE ARTS AND COMMUNICATIONS
BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

Daniel Harrison, *piano*

in

SOLO RECITAL

8:15 p.m.
Wednesday, October 25, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 7a

PROGRAM

I

Prelude and Fugue in Eb minor ..... Bach
(From the Well-Tempered Clavichord, Vol. I)

II

Variations in F minor ..... Haydn

INTERMISSION

III

Rhapsody op. 79 no. 1 ..... Brahms

La Puerta del Vino ..... Debussy

Ce qua' vu le vent d'Ouest ..... Debussy

Toccata op. 11 ..... Prokoffief

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WOMEN'S CHORUS

Robert Downs, *conductor*

MALE CHORUS

Ralph Woodward, *conductor*

in

CONCERT

8:15 p.m.

Thursday, October 26, 1967

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

PROGRAM

I

Recordata (Jerusalem Remembered) ..... Palestrina

Kyrie (Mass in G) ..... Schubert

Verdant Meadows (Alcina) ..... Handel

Lift Thine Eyes (Elijah) ..... Mendelssohn

Women's Chorus

II

Cantate Domino ..... Hassler

Vere Languores Nostros ..... Lotti

Ensemble and Chorus

Die Eidgenossen Nachtwache ..... Schumann

Male Chorus

III

Songs of Nature ..... Richard Donovan

Dawn
Wind Sings
The Yellow Lily
Wind of Heaven

Women's Chorus

IV

Glory to God ..... Gretchaninoff

Landsighting ..... Grieg

Male Chorus

V

A Tribute to Randall Thompson

Four Songs from "Frostiana" ..... Randall Thompson

The Pasture
Come In
A Girl's Garden
Stopping by Woods on a Snowy Evening

Finale Chorus from "The Peaceable Kingdom"

Male and Women's Choruses

WOMEN'S CHORUS PERSONNEL

Robert Downs, *conductor*

Gayle Groo, *graduate assistant* — Rosanne Callister, *accompanist*

First Sopranos
Sharon Beener
Chris Boxwell
Andrea Dawson
Deanna Hereth
Coleen Hogenson
Anne Johnston
Andrea Marsh
Vi Marsh
Carolyn Matthews
Janice Miller
Krystyna Morgan
Nora Mumford
Dee Pratt
Janet Shoaf
Jane Sorenson
Gayle Groo

Second Sopranos
Julie Anderson
Elaine Black
Sue Burrows
Donna Day
Ann Doty
Gail Gerrin
Marsha Hambrick
Joyce Hanny
Linette Johnson
Marilyn McCoy
Donna Rice
Barb Rolfsen
Karen Sessions
Mary Shearer
Sharlene Smith
Ramona Tew
Pat Vause
Kiyoko Yamagishi
Elaine Yamashitu

First Altos
Jeanette Allen
Kris Anderson
Janet Barton
Valerie Borine
Karren Hall
Maren Jeppson
Larue Kearl
Mary Ann Larsen
Janice Leavitt
Mary Kay Lyman
Marie McBride
Charlotte O'Brien
Charmain Rasmussen
Kathy Wooten
Elizabeth Willis

Second Altos
Lillian Austin
Dianne Biggs
Susan Davis
Alene Jensen
Linda Jensen
Jill Locke
Kathy Magers
Shauna Melchin
Kathy Olson
Cheri Lynn Ostler
Susan Stauffer
Eileen Sweeten
Nikki Wilson

MALE CHORUS PERSONNEL

Ralph Woodward, *conductor*

Wallace McCloy, *graduate assistant* — Patti O'Brien, *accompanist*

First Tenors
Vernon Barrett
Frank Davies
Wallace McCloy
William McCook
Jim Miller
Don Wescott
Dwayne Wight

Second Tenors
Brian Blackham
Ed Blaser
Stephen Church
Ashley Fish
Arlen Housekeeper
Jim Lowe
Norman Lyman
Harold Monson
Dick Morrison
Ronald Sharp
Jim Tyrell
Dick Wastell
Gary Waldron

First Basses
Ray Ashby
Robert Clark
Dustin Carsey
Larry Diller
Vance Dunn
Milton Gifford
David James
William Jensen
Stuart Kempton
Michael Marker
Rory Morris
Russ Mouritsen
Dennis Mott
Mark Nielson
Brian Rawlings
Sammie Wright

Second Basses
LeGrande Avery
Stephen Black
Jeffrey Boswell
Dennis Clark
Douglas Cornish
Warren Dastrup
Gary Green
Ned Hall
Stephen Hill
Keith Leonard
Jay Lewis
Nick Randall
Leo Smigelski
Reed Stewart
John Whitman

1967-68 CHOIR OFFICERS

Russ Mouritsen, *president*
Ray Ashby, *vice-president*
Gary Green, *secretary*
Nick Randall, *historian*
Robert Clark, *tour chairman*
Harold Monson, *treasurer*
Reed Stewart, *publicity chairman*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
1967-68 series

November 1, 1967
No. 9a

PROGRAM*

Prelude and Fugue in Bb minor . . . . . Bach

Linnea Hall, piano

Concert in G Major Allegro . . . . . Mozart

Melvin Stott, violin
Bill Laycock, piano

Ombra mai fu from Gerse . . . . . Handel
Into the Night . . . . . Edwards

Delora W. Harris, mezzo soprano
Charles Madden, piano

Se tu M'ami . . . . . Pergolesi
The Statue at Czarskoe-Selo . . . . . Cui

Betty Bacon, mezzo soprano
Rebecca Totten, piano

Who Is Sylvia . . . . . Schubert
On Wings of Song . . . . . Mendelssohn

James Stanard, tenor
Jeana Stanard, piano

Intermezzo in Bb minor, no. 117, no. 2 . . . . . Brahms

Christy Arnold, piano

Adelaide Concerto Allegro . . . . . Mozart

Margaret Ray, violin
Julie Ann McCoy, piano

*Jacob Bos, Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

AN EVENING OF CHAMBER MUSIC

Featuring Student Chamber Groups

7:00 p.m.
Friday, November 3, 1967

Madsen Recital Hall
FRANKLIN S. HARRIS FINE ARTS CENTER

1967-68 Series No. 11

PROGRAM

I

Quartet for Flute and Strings, K. 285 ..... Mozart

Allegro
Adagio
Rondo

Jo Marcune, *flute*
Chris Nokelby, *violin*
John Englund, *viola*
Dorothy Witt, *cello*

II

String Trio in Eb major, op. 3 ..... Beethoven

Allegro con brio
Adagio
Menuetto

Cynthia Vance, *violin*
John Englund, *viola*
Dorothy Witt, *cello*

III

Sextet for Piano, Flute, Oboe, Clarinet, Bassoon and Horn ..... Francis Poulenc

Allegro vivace
Divertissement
Finale

Jo Marcune, *flute*
Jerol Clark, *oboe*
Judy Asay, *clarinet*
Tonia Marcune, *bassoon*
Lynn Robinson, *French horn*
Susan Young, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

CONTEMPORARY MUSIC SERIES
ANTI IMPRESSIONISM

4:10 p.m.
Friday, November 3, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 12

PROGRAM

Sports et Divertissments ..... Erik Satie

Charles Madden, *piano*
James Dunaway, *translator*

Three Songs ..... Charles Ives

The Things Our Fathers Loved (1917)

The Cage (1906)

Walking (1902)

Shirley Ann Smurthwaite, *soprano*
Arthur Barnes, *piano*

Chansons ..... Francis Poulenc

Melva Lee Allred, *soprano*
Diane Bastian, *piano*

Preludes ..... Alexander Scriabin

Shauna Kleine, *piano*

Next program will be November 17, 1967—Expressionism

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ROBERT CUNDICK, *organ*

in

FACULTY RECITAL

8:15 p.m.
Monday, November 6, 1967

Provo Tabernacle
Provo, Utah

1967-68 Series No. 13

PROGRAM

Concerto del Sigr. Taglietti ..... Johann Gottfried Walther

Adagio
Allegro
Adagio
Allegro

Chorale Prelude: "O Mensch bewein dein Sünde gross"
(O man bemoan thy grievous sin) ..... Johann Sebastian Bach

Prelude and Fugue in A minor ..... Johann Sebastian Bach

Cantabile ..... Cesar Franck

Five Pieces for Flute-Clock ..... Franz Joseph Haydn

Allegro moderato
Andante
Allegretto
Menuett: "der Wachtelschlag" (The Call of the Quail)
Vivace

Prelude and Fugue ..... Zoltán Gárdonyi

Three Pieces from "Plymouth Suite" ..... Percy Whitlock

Lantana
Chanty
Salix

Toccata ..... Eugene Gigout

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

A CAPPELLA CHOIR

Dr. Ralph Woodward, *Conductor*

8:15 p.m.
Gerrit de Jong, Jr., Concert Hall

Wednesday, November 8, 1967
Franklin S. Harris Fine Arts Center

1967-68 Series, No. 14

PROGRAM

*For my soul delighteth in the song of the heart; yea, the the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads. Wherefore, lift up thy heart and rejoice, and cleave unto the covenants which thou has made.** (D&C 25:12, 13)

I

O Lord, I Have Loved The Habitation of Thine House ..... Thomas Tomkins (1572-1656)

O Lord, I have loved the habitation of thine house, And the place where thine honor dwelleth. O shut not up my soul with the sinners, Nor my life with the bloodthirsty. My foot standeth right: I will praise the Lord in the congregations. (Ps. 26:8, 9, 12)

Die Himmel erzählen die Ehre Gottes ..... Heinrich Schütz (1585-1672)

Lo, the heavens declare the glory of God and the firmament revealeth His handiwork. Day unto day His wonders spake, night unto night proclaimeth His truth. There is neither speech nor language where their voices are not heard, for His truth goeth forth to every nation, and His words echo to the far endings. See! How the sun's bright pavilion gloweth by His hand He hath made. See! In splendor He setteth forth like a bridegroom cometh from out his chamber, rejoicing as a hero, His victory to win. His going forth is from the end of heaven, and His journey reacheth out to all the ends thereof, and there is nothing that escapeth from His light. Lo, the heavens declare the glory of God, and the firmament revealeth His handiwork. Glory to the Father, and to the Son. And to the Holy Ghost, As it was in the beginning, is now and and ever shall be. Amen.

Christus factus est pro nobis ..... Anton Bruckner (1824-1896)

Christ became obedient for us unto death, even the death of the cross. Wherefore God also has exalted Him, and hath given Him a name which is above every name.

Blessed is the Man ..... Sergei Rachmaninoff (1873-1943)

Let God Arise ..... Arthur Wills

II

Mass in G minor ..... Ralph Vaughan Williams
(1872-1958)

Kyrie eleison (Lord, have mercy)
Gloria in excelsis Deo (Glory be to God on High)
Credo in unum Deum (I believe in one God)
Sanctus, sanctus, sanctus (Holy, holy, holy)
Agnus Dei (Lamb of God)

Shirley Smurthwaite, *soprano*
Amy Owen, *alto*
Terry McCombs, *tenor*
Theron Robison, *baritone*

INTERMISSION

III

Lagrime d'Amante al Sepolcro dell 'Amata ..... Claudio Monteverdi
((Tears of a Lover at the Tomb of the Beloved) (1567-1643)

In commemoration of the 400th anniversary of the composer's birth

THE GOLDEN AGE SINGERS

Gayle Groo*, Marilyn Cloward, *sopranos*
Amy Owen, Linda Croft, *altos*
Larry Vincent, Terry McCombs, *tenors*
Theron Robison, Dean Collinwood, *basses*

*director

IV

Four A Cappella Choruses from *Catulli Carmina* ..... Carl Orff
(1895-.....)

Odi et amo (I Love and I Hate)
Vivamus, mea Lesbia (Let us live and love, Lesbia)
Miser Catulle (Give only to Catulli, poor man)
Nulla potest (Never was a woman so beloved)

*For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads. Wherefore, lift up thy heart and rejoice, and cleave unto the covenants which thou has made.**
(D&C 25:12, 13)

*Music composed by Dr. Robert Cundick

The choir extends grateful appreciation to Dr. Cundick for composing the music for their theme.

BYU A Capella Choir Albums at special seasonal price

A Mormon Heritage	$2.50 Mono	Both for $5.00
Music For Christmas	$3.00 Stereo	

For Information leave slip at Door

Name _____

Forthcoming Music Department Productions

November 13—Faculty Chamber Recital, 7:00 p.m. (Recital Hall)
November 15—University Chorale Concert, 8:15 p.m. (Concert Hall)
November 20—Chamber Orchestra Concert, 8:15 p.m. (Recital Hall)
November 30 - December 9—Opera "The Masked Ball," Verdi (Concert Hall)
November 30 - December 2—"Christmas Around the World"
International Folk Dancers, A Cappella Choir,
Program Bureau, 8:15 p.m. (Fieldhouse)

PERSONNEL

1967-68 Season

Dr. Ralph Woodward, *director* Gayle Groo, *graduate assistant*

CHOIR OFFICERS

Brent Farley, *president* Judy Haller, *secretary*

Ron Jones, *social chairman*
Patti O'Brien, *social chairman*
Janene Farley, *historian*
Bob Brock, *publicity chairman*
Steve Wright, *record sales chairman*
Steve Broadhead, *dress chairman*
Marilyn Cloward, *dress chairman*

Que Sorensen, *riser chairman*
Judd Shafer, *I.O.C. representative*
JoAn Gedge, *devotionals*
Ralph B. Woodward, *financial manager*
Larry Vincent, *dues representative*
Helen Patten, *dues representative*

Sopranos
Kathy Burke
Marilyn Cloward
Melinda Cummings
Carol Goodson
Gayle Groo
Pamela Groo
Elizabeth Hall
Judy Haller
Coleen Hoganson
Margaret Holyoak
Sharon Johnson
Carol Keddington
Sandra Kidd
Wanda Lloyd
Louise Madsen
Karen Schneider
Peggy Self
Shirley Smurthwaite
Rise Talbot
Susan Taylor

Tenors
Don Bennion
Steve Broadhead
Dick Bullock
Rick Hereth
Fukashi Higo
Ted Lewis
Terry McCombs
Tom Rittman
Paul Sampson
Judd Shafer
Ron Stevenson
Gerald Torgersen
Larry Vincent
John Winder
Ralph B. Woodward*
Steve Wright
Dennis Yarrington

Altos
Kathy Austin
Kathy Brunson
Kathy Bulkeley
Cathy Cook
Linda Croft
Janene Farley
JoAn Gedge
Linda Grover
Karen Hoyal
Camille McClurg
Patti O'Brien
Amy Owen
Helen Patten
Betty Peck
Ellen Rosenblad
Lolly Sedgwick
Ann Webb

Basses
Bob Brock
Dean Collinwood
Brent Farley*
John Gibbs
Ron Jones
Ray Kinghorn
Neldon Maxfield
Von Moody
Rick Olsen
Steve Reed
Theron Robison
Robert Sonomura
Que Sorensen
Bruce Sullivan
Des Wilson

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — November 8, 1967

1967-68 Series — No. 14a

PROGRAM*

Toccata in D Major ..... Bach
Elizabeth Erickson, piano

Fantasy Piece ..... Schumann
Cheryl Oliver, clarinet
Linnea Hall, piano

Menuet I, II, (Duets for Cello and Bassoon) ..... Graf Zu Erbach
Adagio
Allegro
Dorothy Witt, cello
Mahlon Osmond Grass, bassoon

Four Movements for Bassoon and Piano ..... Shostakovich
Allegro
Andantino
Allegretto
Scherzo
Scott Dorton, bassoon
Elizabeth Erikson, piano

Scherzo-Valse ..... Chabrier
Douglas Childs, piano

Concerto for Two Trumpets ..... Vivaldi
Eric Stoddard, trumpet
Jerry Hadlock, trumpet

* Jacob Bos, Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

PERCY KALT, *violin*
and
PAUL POLLEI, *piano*

in

FACULTY RECITAL

8:15 p.m.
Thursday, November 9, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 15

PROGRAM

Sonata III in E major for Violin and Harpsichord ..... Bach

Adagio
Allegro
Adagio ma non tanto
Allegro

Baal Shem (Three Pictures of Chassidic Life) ..... Bloch

Vidui	(Contrition)
Nigun	(Improvisation)
Simchas Torah	(Rejoicing)

Il pleure dans mon coeur ..... Debussy - Hartmann

INTERMISSION

Sonata in C major, K.296 ..... Mozart

Allegro vivace
Andante sostenuto
Allegro (Rondo)

Roumanian Folk Dances ..... Bartók - Székely

Joc cu bâta	(Dance with sticks)
Brâul	(Waistband dance)
Pe loc	(Stamping dance)
Buciumeana	(Hornpipe dance)
Poarca Românească	(Roumanian polka)
Maruntle	(Quick dance)

Tzigane, Concert Rhapsody for violin and piano ..... Ravel

COLLEGE OF FINE ARTS AND COMMUNICATIONS
BRIGHAM YOUNG UNIVERSITY
Department of Music

presents

Clay Christiansen, *organ*
student of J. J. Keeler

in

SOLO RECITAL

7:30 p.m.
Friday, November 10, 1967

Provo Tabernacle
Provo, Utah

1967-68 Series No. 15a

PROGRAM

I

Chaconne in G minor ..... Louis Couperin

II

Chorale Prelude: "Nun komm, der Heiden Heiland" ..... Buxtehude

III

Fugue on "Pange Lingua" ..... de Grigny

IV

Prelude and Fugue in G major ..... Bach

V

Canon in B major ..... Schumann

VI

Sonata III in A major ..... Mendelssohn
Con motto maestoso, Un poco meno,
Poco a poco piu animato, Maestoso

VII

Two Chorale Preludes, opus 68 ..... Flor Peeters (1903-)
"O God, Thou Faithful God"
"How Brightly Shines the Morning Star"

VIII

Sonata II: "Ruhig Bewegt" ..... Paul Hindemith (1895-1963)

IX

Toccata, Fugue, and Hymn on "Ave Maris Stella," opus 28 ..... Flor Peeters

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

BYU FACULTY SINFONIETTA

with guest artist

Edelgard Hainke Loveland, *pianist*

8:15 p.m.

Monday, November 13, 1967

Franklin and Florence Jepperson Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 16

PROGRAM

Sarabanda ..... A. Corelli

Giga
Badinerie

String Orchestra

Symphony No. 5 in Bb ..... Schubert

Allegro
Andante con moto
Menuetto
Allegro vivace

INTERMISSION

Little Concerto for Piano and Chamber Orchestra ..... Robert P. Manookin

Slowly—spirited
Meditative
Brisk and Dance-like

Edelgard Hainke Loveland, *piano soloist*
Robert Manookin, *conductor*

Little Concerto for Piano and Chamber Orchestra is in the traditional three movements—fast, slow, fast. While the entire work has no definite tonality, there has been no attempt to compose "dissonantly" or experimentally. The style is consciously and purposely reserved, lyric and emotion-oriented, the desire being to achieve what might be considered a valid contemporary expression which will preserve the long, melodic, "singable" line, rather concise and ordinary form, and immediacy of communication.

The work is not intended to be profound or deep, although forceful as well as genuinely reflective, emotional moments occur throughout the work. It is intended, rather, that the piece be a delight to hear as well as to perform. The hearers and performers will have to testify as to the success or failure.

The first movement is a very obvious and uncomplicated sonata form, with a rather sprightly principle theme, a contrasting lyric and singing subordinate theme, and a two-part closing theme.

The second movement follows the first without pause and consists of two conversing themes, the one introduced by the oboe and later taken by the piano, the other sung first by the French horn, and, as the movement progresses, by the flute, clarinet, and bassoon.

The third movement is in an uncompromising and driving fast 6-8 meter—a kind of wild tarantella. The form is ABCBA, the much-used arch. To help relieve the incessant and monotonous drive of the 6-8 meter, syncopation has been employed, both by inserting an occasional accented 3-4 bar and by shifting the accent in the basic two-beat pattern of the 6-8 meter.

Throughout the concerto a four-note motive is used as a unifying device. This motive appears as part of the themes (both in normal form and in inversion) as part of accompanying figures, and simply as motive in the overall texture.

GUEST ARTIST

Our guest artist tonight, Edelgard Hainke Loveland, is a member of the Music Department Faculty at the University of Utah. A native of Salt Lake City, she has studied extensively both in the United States and Europe and has concertized widely. She is also well known as an accompanist.

Mrs. Loveland gave the premiere of this work, which is Dr. Manookin's dissertation for the Ph.D. in composition, in May of this year. We express appreciation for her willingness to prepare this concert on short notice.

PERSONNEL

VIOLIN
Percy Kalt, *concertmaster*
Lawrence Sardoni
Helen Robinson
Ann Lambert
Barbara Williams
Dean Farnsworth
Pat Curry

VIOLA
Harold Laycock
Quentin Nordgren

CELLO
Dorothy Witt
Phyllis Nibley

BASS
Ralph G. Laycock

TIMPANI
Robert Campbell

FLUTE
Lorraine Curry
Eva Stubbs

OBOE
Darrel Stubbs
Jean Hall

CLARINET
James Mooney

BASSOON
Glenn Williams
Jacob Bos

TRUMPET
Newell Dayley

HORN
Arlan Baird
Diane Dayley
Richard E. Ballou

TROMBONE
Boyd Hunter

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

UNIVERSITY CHORALE

Kurt Weinzinger, *Conductor*

and

CONCERT BAND

James Mooney, *Conductor*

8:15 p.m.
Wednesday, November 15, 1967

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1967-68 Series, No. 18

PROGRAM

University Chorale

I

Praise to the Lord ..... Distler
Let All Mortal Flesh Keep Silence ..... Holst
Lamb of God ..... Haydn
Gloria in excelsis Deo (From the Twelfth Mass) ..... Mozart
The Omnipotence ..... Schubert

Soloist: Gayland Thomas, *tenor*

II

Toccata in B minor ..... Gigout

Rulon Christiansen, *organ*

III

Robin Loves Me ..... de la Hâle
Fa, La, La, I Cannot Conceal It ..... Certon
Matona, Lovely Maiden ..... Lassus
Sweet Day ..... Vaughan-Williams
The Willow Song ..... Vaughan-Williams
O Mistress Mine ..... Vaughan-Williams

IV

Concert Band

Pageant Overture ..... Presti
George Washington Bi-Centennial March ..... Sousa

James Mooney, *conductor*

V

Combined Choir and Band

America, The Beautiful ..... Ward
arr. Wilson
Battle Hymn of the Republic ..... arr. Wilhousky

PERSONNEL

Kurt Weinzinger, *director*
Gayland Thomas, *graduate assistant*
Rulon Christiansen, *accompanist*

UNIVERSITY CHORALE OFFICERS

Robert Isham, *president*
Sylvia Wilson, *vice-president*
Becky Bunker, *secretary*
Jeanne Prows, *treasurer*
Allison Jones, *social chairman*
John Little, *social chairman*
Linda Steimle, *attendance secretary*
Candis Cornaby, *publicity*

Sopranos
Kelli Anderson
Karen Arthur
Linda Banks
Carolyn Barlow
Patricia Bauer
Marilyn Beard
Mary Beck
Maxcene Belnap
Diane Bergstresser
Mary Ballantine Berry
Beth Black
Kathleen Boyd
Jeannie Braud
Paula Bryan
Kathleen Bullock
Judy Butterfield
Diane Calhoun
Corinne Call
Nanieve Callahan
Cindy Carter
Judi Carter
Ellen Cheney
Vachele Christensen
Julie Colton
Kristine Cook
Saundra Cooper
Nadine Cope
Marcia Croft
Elaine Denkers
Linda Dinsmoor
Jenene Ekstrom
Marnelle Ellis
Susan Erickson
Deanna Fawson
Linda Flake
Nancy Fletcher
Martha Ford
Nann Franklin
Pat Gardner
Cheryl Gerke
Betty Gibbons
Rita Gilbert
Evelyn Grapes
Lynda Hansen
Marilyn Hatch
Lulani Heidlebaugh
Judy Hill
Phyllis Holman
Maureen Horsley
Joanne Hughes
Margaret Jacob
Julie Johansen
Marilyn John
Karin Johnson
Elaine Johnston
Carol Kidman
Ginny Kloezeman
Judy Koudelka
Patti Kurtz
Carolyn Lamoreaux
Linda Lang
Jennifer Leavitt
Kathryn Ann Lewis
Sandra Lewis
Peggy Lindow
Kathleen Lloyd
Phyllis Lyman
Linda Madsen
Laurie Mann
Beatrice Markham
Tenia Marshall
Louise McConkie
Valerie McCullock
Marcia Mehr
Mary Jeanne Merrill
Maureen Mickelsen
Caroline Moon
Utahna Morris
Margo Murdock
Judy Myers
Darlene Mylroie
Barbara M. Pack
Joyce Pearson
Mary Peine
Kathy Peters
Linda Petrone
Nancy Potter
Lynda Powell
Jeanne Prows
Betty Puckett
Lynda Ramck
Lucy Rickett
Kathleen Ridd
Cherrideth Robinson
Carolyn Ross
Lorraine Rudd
Marynell Sant
Vicki Sharbaugh
Wendy Steele
Linda Steimle
Norma Stevenson
Pam Streeter
Lynn Sucher
Sandi Taylor
Teresa Teichert
Lois Mae Thompson
Janis Victor
Susan Watts
Deanne Williams
Linda Wrisk
Gloria Young
Suzette Young

Altos
Marilyn Bailey
Janis Baker
Pam Bartholomew
Ellen Bartlett
Janis Bartschi
Delores Bate
Janet Bateman
Pam Bates
Judy Boice
Sandy Brady
Peggy Brown
Jill Buchanan
Becky Bunker
Marlue Bushman
Karen Bushwell
Susan Buys
Patricia J. Cahoon
Janet Callister
Shaundra Cannon
Sue Carlson
Helen Castleton
Sylvia Wilson Child
Mary Ann Childs
Bonita Christiansen
Jane Christiansen
Karalee Christensen
Audrey Clarke
Marilyn Cope
Candis Cornaby
Adele Cottle
Judy Cussick
Sharon Daniels
Jayne Davis
Gail De Boer
Darla Dilworth
Barbara Dorius
Debbie Dorney
Patricia Dukes
Wendy L. Duncan
Susie Dunn
Maureen Evanson
Kathryn Foster
Katy Fellows
Kassie Felt
Geneil Gardner
Janeal Gardner
Stephanie Garrison
Debbie Garvey
Lark Gilbert
Linda Gilbert
Vivian Gilbert
Cindy Green
Ann Marie Hale
Kathy Hardy
Janet Hewett
Karen Hick
Pat Hoover
Andrea Horning
J. Randy Horth
Betsy Hunt
Phyllis Ingram
Jody Jenkins
C. Marie Jensen
Sandra Jensen
Roxcy Jeppson

Linda Johnson
Alison Jones
Barbara Jones
Sherilyn Jones
Cheryl Keith
Karol Kuter
Sandra Kirkham
Jeanne Chris Larsen
Mary Leake
Anne Lillywhite
Jane Lindhout
Ellen Linton
Gay Lofgreen
Sue Loveridge
Sherrie Lyle
Mary Marett
Christine Matthews
Ann Marie McEntire
Kathy McInnis
Susan Merrill
Barbara Moore
Vickie Moorefield
Alyson, Morgan
Jo Anne Nesbitt
Paula Niel
Ramona Nordmark
Susan Ord
Janet Pack
Kathy Packard
Carolyn Pease
Beverly Peck
Janice Perry
Jan Peterson
Virginia Peterson
Sandra J. Pierce
Kay Pickering
Susan Pickford
Venna Pitcher
Paula Potter
Loralee Priday
Tara Randall
Suzanna Reed
Lynn Remund
Trudy Richardson
Rosilene Robinson
Janet Rollins
Kathy Rose
Janet Rosenlof
Linda Scott
Thelma Lee Shaw
Susan Shelton
Terry Shepard
Cindy Shumway
Kathy Shurtleff
Janice Silver
Leona Smith
Markaye Smith
Janice Stephens
Patty Stewart
Julie Thomson
Helen Thorley
Karen Thornton
Mildred Tso
Lynda Turner
Helen Walker
Renee Waters
Patricia Wood
Paula Wood
Camille Woolley
Gerry Wright

Tenors
John Allen
David Blimes
Roland Derricott
Saundra Fidel
Jim Grant
Darrell Hall
Steve Halversen
Roger L. Harris
Jay H. Higbee
Marsha Jones
Mike Kerr
Kathy J. Lewis
James Morris
Steve Palmer
Kevin Rarick
William J. Rutledge
Carolyn Schnebly
Tom Smith
Tom Tomer
Steve Udall
Mike Victor
Bob Viencek

Basses
Jim Anderson
Burt M. Bailey
Duain Brinkerhoff
Richard E. Cavin
David Child
Harold Clayson
Dean K. Evans
Stephen L. Fairbanks
Erwin Fox
Bill Galbraith
Robert Isham
Richard Koplin
John Little
Leland Mansfield
Marvin McAllister
Tom Mitchell
Max E. Nicely
Larry North
Marvin Rust
John Sabourine
Paul Simmons
Lowell Slade
W. Jack Stone
Greg Stringham
Mark Sturgis
Maurice Twitchell

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday | Madsen Recital Hall | November 15, 1967
1967-68 Series | No. 19

PROGRAM*

Aria and Ten Variations . . . . . Bach

Anna Louise Johnston, piano

Evening in Granados . . . . . Debussy

Christine Guymon, piano

Concerto for Trumpet . . . . . Haydn

Randy Towery, trumpet
Linda Garrard, piano

Sonatine . . . . . Ambros Wilhelmer

Ferril Muir, trumpet
Terry Prohaska, trumpet
Rodger Sorenson, trumpet

Three Directions . . . . . Norman Cazden

Bill Nelson, trumpet
Don Galbraith, trumpet
Ralph Woodward, horn
Bob Uzzardo, trombone

* Jacob Bos, Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CHAMBER ORCHESTRA

Ralph G. Laycock, *Director*

guest artists

Cynthia Vance, *violinist*

Patricia Stewart, *violinist*

Dorothy Witt, *cellist*

8:15 p.m.
Monday, November 20, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 23

PROGRAM

Concerto Grosso op. 6, no. 6 ..... Handel

Largo affetuoso
A tempo guisto
Musette, larghetto
Allegro
Allegro

Cynthia Vance, *violinist*
Patricia Stewart, *violinist*
Dorothy Witt, *cellist*

Simple Symphony ..... Britten

Boisterous Bourrée
Playful Pizzicato
Sentimental Saraband
Frolicsome Finale

INTERMISSION

Symphony No. 39, in Eb ..... Mozart

Adagio — Allegro
Andante con moto
Menuetto
Finale, Allegro

PERSONNEL

Violin
Cynthia Vance,
concertmistress
Doris Ann Biggers
Dale Johnson
Roland Monson
Virginia Philips
Teresa Sanders
Patricia Stewart
Mel Stott

Viola
Janet Smith
Dan Blakeslee
Diane Peterson

Cello
Dorothy Witt
Robert Englund

Bass
David Adams

Flute
Helen Carey

Clarinet
Kathy Kennard
Bruce Bastian

Bassoon
Tonia Marcune
Mahlon Grass

Horn
Stewart Smith
Marta Palmquist

Trumpet
Gaylord Durland
Kim Johnson

Timpani
Gaylene Beeson

Harpsichord
Linda Laycock

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday November 22, 1967

1967-68 Series No. 24

PROGRAM*

Suite in G..... Bach

For unaccompanied Cello

Vaughn W. North, cello

Nocturne.....Reinhold Gliére

L. Brent Christensen, french horn
Dan Harrison, piano

Sonata I..... Domenico Mancinelli

Scott Dorton, bassoon
Mahlon Grass, bassoon

Fantasy Piece..... Schumann

Cheryl Oliver, clarinet
Linnea Hall, piano

A Cycle of Life..... Landon Ronald

Spring - Down in the Forest
Summer - Love I Have Won You
Autumn - The Winds Are Calling
Winter - Drift Down, Drift Down

Lamar R. Laws, baritone
Evelyn Rogers, piano

Trio I, op. 29.....Mendelssohn

1st Movement

Molto allegro ed agitato

Vaughn North, cello
Cathie Olson, violin
Myrna South, piano

COLLEGE OF FINE ARTS AND COMMUNICATIONS
BRIGHAM YOUNG UNIVERSITY
Department of Music

presents

Flora Nielsen, mezzo soprano

assisted by
Maxine Cameron, *piano*

in

FACULTY RECITAL

8:00 p.m.
Tuesday, November 28, 1967

Salt Lake Public Library
209 East 5th South

1967-68 Series No. 25

PROGRAM

I

Bist du bei mir ..... J. S. Bach

"If you are near, if you are with me,
then gladly to my rest I'll go."

My Heart Ever Faithful ..... J. S. Bach

Komm süsser Tod ..... J. S. Bach

"Come sweet death, come, blessed rest,
come and gave me peace."

II

Cara Selve, from *Atalanta* ..... Handel

"Come, my beloved! Through the sylvan gloom I wander day and night; Oft I call thee, come my joy and my delight. Gentle zephrs fan her. Banish love's alarms, tell her how I languish here, guide me safely to her arms.

Vergin, tutto amor ..... Durante

"O mother of mercy, virgin, fount of
love, harken to a sinner's cry.

Danza, danza, fanciulla gentile ..... Durante

"Dance, oh dance, maiden gay, to the song that I sing."

III

Divinités du styx, from *Alceste* ..... Gluck

"Alcestis, the queen has offered her life to the Gods of Hell in exchange for the life of her beloved husband, King Admetus. In this aria Alcestis invokes the Gods of the underworld and defies them to do their worst; what dread has she of dying when she is dying for the one she loves best in the world."

IV

Au bord de l'eau ..... Fauré

"To sit together on the bank of the stream that passes, to see it pass. Not to notice time passing but to feel deep passion only to adore each other without caring of the quarrels of the world."

Les Berceaux ..... Fauré

"Along the quays, the large ships, rocked silently by the surge, do not heed the cradles which women rock. The day of farewells will come, the women weep, the inquisitive men dare the horizons and the large ships feel their bulk held back by the soul of the far away cradles."

Au Cimetière ..... Fauré

"Happy is he who dies here beside his friends. Those he has known can bid him a long good-by and you can see on the headboard if he is young or old and call him by name, but how unfortunate are they who die upon the seas. Oh!Poor ones! Who for their only shroud have green seaweed, where they roll unknown, unclothed, and with eyes wide open."

V

Requiem of Love ..... Borodine

Solitude ..... Rachmaninoff

Springtime ..... Rimsky-Korsakoff

The Nightingale and the Rose ..... Rimsky-Korsakoff

VI

Life and Death ..... Taylor

A Slumber Song of the Madonna ..... Head

Moon Marketing ..... Weaver

The Singer ..... Head

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
1967-68 Series

November 29, 1967
No. 25a

PROGRAM*

Nocturne in D^b major, op. 27, No. 2 . . . . . Chopin
Linnea Hall, piano

Were My Songs of Wings . . . . . Habn
Reynaldo
Allerseelen . . . . . Richard Strauss
Marcia Russon, vocal
Sharon Stringam, piano

Romance No. 1 . . . . . Schumann
Paul Plumb, oboe
Karla Kofoed, piano

Romance No. 3 . . . . . Schumann
Karen Taylor, oboe
Patricia O'brien, piano

The Village Musicians, A Musical Joke, K. 522 . . . . . Mozart
Allegro
Menuetto
Adagio cantabile
Presto

Cynthia Vance, 1st violin
Virginia Philips, 2nd violin
Diane Peterson, viola
Leta Boyer, cello
Marta Palmquist, 2nd horn
Stewart Smith, 1st horn

*Jacob Bos, Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

OPERA WORKSHOP

in

A MASKED BALL

by

Giuseppe Verdi

English Translation by Peter Paul Fuchs

8:15 p.m.
Thursday, November 30, 1967
December 1, 2, 6, 8, 9, 1967

CONCERT HALL
FRANKLIN S. HARRIS FINE ARTS CENTER

1967-68 Series Nos. 26-31

Cast	Nov. 30, Dec. 2, 9
KING GUSTAV King of Sweden	ROY L. KING tenor
AMELIA Count Johan's wife	CLARE JOHNSON KRISTINE HASLER* soprano
COUNT JOHAN	LAMAR LAWS baritone
ULRICA	REBECCA TOTTEN mezzo-soprano
OSCAR	MARILYN CLOWARD soprano
COUNT HORN (Samuel) (enemy of the King)	STEVE LEESE baritone
COUNT RIBBING (Tom) (enemy of the King)	SPENCER McMULLIN bass
CHIEF MAGISTRATE	PAUL BROADHEAD tenor
CHRISTIAN, a sailor	DON L. JENSEN tenor
A SERVANT OF AMELIA	PAUL WARNER tenor

*Dec. 9

* * * *

Cast	Dec. 1, 6, 8
KING GUSTAV King of Sweden	DAN KNUDSEN, Act I JAMES STANARD, Act. II STEVE COVINGTON, Act III tenor
AMELIA Count Johan's wife	KRISTINE HASLER CLARE JOHNSON* soprano
COUNT JOHAN	DAVID POWER baritone
ULRICA	LINDA CAWOOD mezzo-soprano
OSCAR	KERRIL SUE ROLLINS soprano
COUNT HORN (Samuel) (enemy of the King)	DENNIS PARENZIN baritone
COUNT RIBBING (Tom) (enemy of the King)	NICK RANDALL bass
CHIEF MAGISTRATE	PAUL BROADHEAD tenor
CHRISTIAN, a sailor	DON L. JENSEN tenor
A SERVANT OF AMELIA	PAUL WARNER tenor

*Dec. 8

SYNOPSIS OF SCENES

STOCKHOLM AND ITS ENVIRONS, 1792

ACT I Scene 1: A Hall in the Royal Palace

Officers and citizens await King Gustav's appearance, while the conspirators, Counts Ribbing (Tom) and Horn (Sam), declare their plans for the king's death. As King Gustav enters, Oscar the page, hands him various documents, including the list for a forthcoming masked ball. Here he finds the names of Count Johan Änkerstrom, confidant to the throne, and Johan's beautiful wife Amelia, with whom the monarch is secretly in love. Oscar announces Count Johan who, mistaking the king's sadness for anxiety concerning the conspiracy, offers to reveal the traitors. The king refuses him. A magistrate enters with a decree of exile for a gypsy sorceress named Ulrica. Upon hearing of her prowess, the king invites his courtiers to accompany him, disguised as commoners, to Ulrica's den.

Scene 2: Ulrica's Dwelling

Gustav enters to join a crowd already assembled. Ulrica prophesies that Christian, a sailor, will receive a promotion and some gold. Gustav, delighting in the fun of fulfilling the prophecy himself, slips a letter of promotion and some gold into Christian's pocket. Amelia then enters and requests a cure for her love for the king. Ulrica directs her to a magic herb found at the foot of the town gallows. Gustav, hidden in the shadows, professes to himself his love for Amelia and determines to meet her there at midnight. After Amelia leaves, Ulrica predicts the assassination of the still-disguised Gustav by a friend—the very next man to shake his hand that day. Laughing at this prediction, the king reveals his identity. When Johan, Gustav's most trusted friend, enters and greets him with a handshake, the crowd is reassured, and Act I ends with a triumphal anthem in praise of the king.

ACT II The Town Gallows

Amelia comes in search of the magic herb to the lonely gallows' field. Gustav has followed her, and now, for the first time, they declare their love for each other. Amelia veils herself as Johan suddenly appears to inform the king that the conspirators are near. Reluctantly, Gustav agrees to leave when Amelia threatens to raise her veil. Johan vows to conduct the lady to the city in silence. The monarch exits as Sam and Tom enter. Discovering the king gone, the conspirators insist upon seeing the face of the veiled lady. Johan draws his sword, but dreading bloodshed, Amelia unveils herself. Enraged at the sight of his wife, Johan joins the conspiracy.

ACT III Scene 1: A Room in Count Johan's Mansion

At home, Johan declares that Amelia must die. She pleads for mercy and after her departure, her husband decides to take his revenge upon the king. Sam and Tom arrive and the three decide to draw lots for the privilege of stabbing the king. Johan forces Amelia to draw the lot determining who will kill the king. Selecting her husband's name, Amelia senses the significance of the lottery as Sam, Tom, and Johan exault in the prospect of carrying out their revenge.

Scene 2: The Royal Ballroom

The curtain opens on the ball. Gustav has signed an order sending Amelia and Johan to Finland. Amelia begs the king to flee for his life. He refuses and knowing that they must soon part, the lovers bid farewell. At this moment Johan stabs Gustav. Fatally wounded, the king admits his love for Amelia, but swears he has never stained her name and gives them safe conduct to Finland, where Johan is to rule. The count remorsefully accepts forgiveness from the dying monarch; and amid the cries of courtiers and conspirators alike, the king dies.

TECHNICAL STAFF

Artistic Director	Don L. Earl
Conductor	Don L. Earl
Stage Director	Charles Whitman
Set and Lighting Designer	Charles Hensen
Technical Director	Robert Struthers
Costume Designer	Beverly Warner

OPERA WORKSHOP CHORUS

Don Abel
Ina Faye Abel
Melody Babcock
Stephen Baer
Gloria Bailey
Stephen Bailey
Barbara Jill Barney
Doris Lee Belt
Paul Broadhead
Rhonda Brown
Jeffrey Cain
Gregory Charlton
Joseph Clark
Vicki Clark
Shauna Cornelius
Lee Faulkner
Annette Findley
Monica Fisher
Joellen Friedman
Lucille Fullmer
Carlos Gonzalez
Jim Gordon
Norma Jean Graybeal
Linda Green
Anne Gubler
Vicki Guymon
Janean Hanks
Robert Hansen
Rhenda Hansen
Janet Hewett
Grant Hodson
Carol Huston
Cheryl Hutchinson
Don Jensen
Douglas Jones
Carol Keddington
Colleen Martin
David Matheson
Michael McOmber
Deane Muir
Carole Munson
Joseph Naylor
Michael Ohman
Rick Olsen
Julie Phillips
Linda Elaine Reese
Donna Reeves
James Robertson
Shauna Robinson
Nancy Rogers
Barbara Rolapp
Robert Schwartz
Robert Scott
Margine Smith
Judi Sorensen
Linda Steimle
Christina Teichert
Dianne Thomas
Bonnie Elaine Thurber
Paul Warner
Richard Wilson
Ken Woods
Jeryl Wray

DANCERS

Gail Decker Mary Ann Haddock Bonnie Elaine Thurber

PRODUCTION STAFF

Assistant to Stage Director ..... Betty Lee King
Assistant to Artistic Director ..... Roy L. King
Musical Coaches ..... Evelyn Rogers, Jacqueline E. Young, Anna L. Johnston, Wallace McCloy
Choreographer ..... Gail Decker
Stage Manager ..... Roger Harris
Assistant Stage Manager ..... Frankie Fox
Light Technician ..... Bryce Jeppson
Scene Painting ..... Mel Isaacson
Publicity ..... James Howell
Souvenir Programs ..... Linda Steimle, Carol Keddington, Roy King, Betty Lee King

ORCHESTRA

(Members of Brigham Young University Symphony Orchestra, Ralph G. Laycock, Director)

VIOLIN
Darlene Sanders
Dale Johnson
Cheryln Olson
Cathie Olson
Ginny Philips
Sandra Jackson
Roland Monson
Doris Ann Biggers
Craig Rollins
Janet Bartschi
Cheryl Woolf
Dan Orgille
Linda Haldeman
Julia Monson
Mary Allgaier

VIOLA
John Englund
Diane Peterson
Scott Kenney
Terry Hill
Charles Kemp
Irene Hatton

CELLO
Robert Englund
Dorothy Witt
Jackson Wilson
Diane Kirkham

BASS
Noel Brown
Larry Propp
Patricia Haglund

PICCOLO
Linda Laycock

FLUTE
Linda Laycock
Elizabeth Erickson

OBOE
Jerry Clark
Brenda Brimhall

CLARINET
Kathy Kennard
David Walter

BASSOON
Tonia Marcune
Scott Dorton

FRENCH HORN
Ralph Woodward
Jeanne Maughan
Gail Rhoda
Rick Lacey

TRUMPET
William Nelson
Kim Johnson

TROMBONE
Richard Ross
Robert Uzzado
Alan Johnson

TUBA
Clyde Wardle

HARP
Carolyn Bentley

PERCUSSION
Richard Beeson
Andrew Barnum
Carl Williams

TIMPANI
Gaylene Beeson

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday — December 1, 1967
1967-68 Series — No. 34

PROGRAM*

Etude, op. 10 in F major ..... Chopin

Rose Ann Callister, piano

Waltzes, op. 120, no. 1 in F major ..... Prokofieff
op. no. 2 in C# minor
op. no. 122 in B^b major

Rose Ann Callister, piano

Sonata in A minor ..... Telemann

Siciliana
Spirituoso
Andante
Vivace

Jean Hall, oboe
Walter Whipple, piano

Rhapsody, op. 11, no. 3 in C major ..... Dohnanyi

Rose Ann Callister, piano

Woodwind Quintet ..... Haydn - Muth

Adagio
Allegro

Christina Nibley, flute
Wayne Potts, oboe
David Walters, clarinet
Scott Dorton, bassoon
Jean Walker, French horn

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

AN EVENING OF CHAMBER MUSIC

Featuring Student Chamber Groups

7:00 p.m.
Friday, December 8, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1967-68 Series No. 32

PROGRAM

A Musical Joke, K. 522 ..... Mozart

Allegro
Menuetto
Adagio
Presto

Cynthia Vance, *violin*
Virginia Phillips, *violin*
Diana Peterson, *viola*
Leta Boyer, *cello*
Stuwart Smith, *horn*
Marta Palmquist, *horn*

Sonate ..... Francis Poulenc

Piano four hands
Prelude
Rustique
Finale

Sally Orme, *pianist*
Patsy Hall, *pianist*

Serenade op. 10 ..... Dohnanyi

Marcia
Romanza
Scherzo

Cynthia Vance, *violin*
John Englund, *viola*
Dorothy Witt, *cello*

Sonata, op. 87 ..... Ernst Toch

Piano four hands
Allegretto
Andante espressivo
Allegretto amabile, leggiero

Linnea Hall, *piano*
Ellen Egbers, *piano*

Oboe Quartet in F major, K. 370 ..... Mozart

Allegro
Adagio
Rondo: Allegro ma non troppo

Jerol Clark, *oboe*
Doris Ann Biggers, *violin*
Janet Smith, *viola*
Dorothy Witt, *cello*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

EIGHTEEN GREAT
(LEIPZIG)
CHORALE PRELUDES
(No. 1-7)
by
J. S. BACH

Organ Students of
J. J. Keeler and Parley L. Belnap

assisted by

THE CHAMBER CHOIR

Robert Downs, *conductor*

French Horn
Stewart Smith
Marta Palmquist

8:30 p.m.

Sunday, December 10, 1967

Provo Tabernacle

1967-68 Series No. 37a

PROGRAM

Komm, Heiliger Geist, Herre Gott (Fantasia) ..... J. S. Bach
(Come, Holy Ghost)
Claire Hendrix

Komm, Heiliger Geist, Herre Gott ..... J. S. Bach
(Come, Holy Ghost)
Walter Whipple

An Wasserfluessen Babylon ..... J. S. Bach
(By the Rivers of Babylon)
Peggy Milligan

Schmuecke Dich, O Liebe Seele ..... J. S. Bach
(Deck Thyself, O My Soul)
Bonnie Goodliffe

Herr Jesu Christ, Dich zu uns Wend' ..... J. S. Bach
(Lord Jesus Christ, Unto Us Turn)
Marybeth Reynolds

O Lamm Gottes, Unschuldig ..... J. S. Bach
(O Stainless Lamb of God)
Bonnie Goodliffe

*Nun Danket Alle Gott ..... J. S. Bach
(Now Thank We All Our God)
Linda Swenson

*The congregation is requested to sing the Chorale with the choir, organ, and brass following the performance of this chorale prelude.

Now thank we all our God,
With heart and hands and voices,
Who wondrous things hath done,
In whom His world rejoices.
Who from our mother's arms
Hath blessed us on our way
With countless gifts of love,
And still is ours today.

CHAMBER CHOIR PERSONNEL

Robert Downs, *conductor*

Sopranos	*Altos*	*Tenors*	*Basses*
Susan Baker	Shauna Cornelius	Jim Gordon	Doug Oxborrow
Coleen Hogenson	Diana Downs	Judd Schafer	Robert Schwartz
Barbara Wilson	Betty Peck		Des Wilson
	Rosanne Callister		

French Horns

Stewart Smith
Marta Palmquist

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

FACULTY STRING QUARTET

Percy Kalt, *first violin*
Barbara Williams, *second violin*
Harold G. Laycock, *viola*
Dorothy Witt, *cello*

8:15 p.m.
Monday, December 11, 1967

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 37b

PROGRAM

Quartet in Bb major, op. 76, no. 4 ..... Haydn

Allegro con spirito
Adagio
Menuetto
Finale

Quartettsatz ..... Gerrit de Jong, Jr.

INTERMISSION

Quartet in F major, op. 96 (American) ..... Dvorak

CHRISTMAS MUSIC AT MIDDAY

Presented by

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF
FINE ARTS AND COMMUNICATIONS

Department of Music

12:10 p.m., Wednesday, December 13, 1967

B. F. Larsen Gallery of Art, Franklin S. Harris Fine Arts Center

1967-68 Series No. 38a

CHRISTMAS MUSIC AT MIDDAY

Prelude ..... Carols of Christmas

Westminister Carol ..... arr. Nestico

Brass and Percussion Ensemble
Newell Dayley and Robert Campbell, *conductors*

O Magnum Mysterium ..... de Victoria

The Hunter ..... Brahms

Women's Chorus
Robert Downs, *conductor*

Two Early Christmas Carols ..... Powell
Masters in this Hall
Coventry Carol

Male Chorus
Ralph Woodward, *conductor*

Ya viene la vieja ..... Shaw

A Cappella Choir
Ralph Woodward, *conductor*

Adagio ..... Brahms

Percy Kalt, *violin*
Paul Pollei, *piano*

Christmas in Song .....
Old Noels by Vocal Octet

Melva Allred, *soprano*
Shirley Ann Smurthwaite, *soprano*
Cynthia Dunaway, *also*
Gayle Groo, *alto*
James Dunaway, *tenor*
Wallace McCloy, *tenor*
James Smith, *bass*
David Kest, *bass*

Sleigh Ride ..... LeRoy Anderson

Community Singing .....
The First Noel
Joy to the World
Jingle Bells

Concert Band
James Mooney, *conductor*

Hallelujah Chorus from *The Messiah* ..... Handel

Combined Choruses and Orchestra
A. Harold Goodman, *conductor*

Silent Night ..... Grüber

Audience and Choruses Sing

THE FIRST NOEL

The first no-el the an-gels did say
Was to cer-tain poor shep-herds in fields as they lay;
In fields where they lay keeping their sheep
On a cold win-ter's night that was so deep.
No-el, No-el, No-el, No-el,
Born is the King of Is-ra-el.

JOY TO THE WORLD

Joy to the world! the Lord has come:
Let earth re-ceive her King;
Let ev-'ry heart pre-pare Him room,
And heav'n and na-ture sing,
And heav'n and na-ture sing,
And heav'n, and heav'n and na-ture sing.

JINGLE BELLS

Dash-ing thro' the snow
In a one horse o-pen sleigh,
O'er the fields we go,
laugh-ing all the way;
Bells on bob-tail ring,
Mak-ing spir-its bright;
What fun it is to ride and sing
A sleigh-ing song to-night!
Jin-gle Bells! Jin-gle Bells! Jin-gle all the way!
Oh, what fun it is to ride
In a one-horse o-pen sleigh!

Jacob Bos, *coordinator*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ORATORIO CHOIR

Kurt Weinzinger, *director*

and

SYMPHONY ORCHESTRA

Ralph G. Laycock, *director*

8:15 p.m.
Wednesday, December 13, 1967
Thursday, December 14, 1967

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1967-68 Series Nos. 39-40

PROGRAM

Te Deum ..... Zoltan Kodály (1936)

December 13	December 14
Melva Allred, *soprano*	Gayle Groo, *soprano*
Kathy Austin, *alto*	Lolly Sedgwick, *alto*
James Stanard, *tenor*	Wallace McCloy, *tenor*
Robert Downs*, *bass*	Richard Robison*, *bass*

Kurt Weinzinger, *conductor*

Latin

TE DEUM LAUDAMUS

Te Deum Laudamus
Te Dominum confitemur
Te aeternum Patrem omnis terra
Omnis terra venteratur
Tibi omnes angeli, tibi coeli
Et universae potestates
Tibi Cherubim et Seraphim
Incessabili voce proclamant
Sanctus, Sanctus,
Dominus Deus Sabaoth
Pleni sunt coeli et terra majestatis
Gloriae tuae
Te gloriosus apostolorum chorus
Te prophetarum laudabilis numerus

Te martyrum candidatus laudat exercitus

Te per orbem terrarum
Sancta confitetur ecclesia
Patrem immensae majestatis
Venerandum tuum verum et unicum Filium
Sanctum quoque Paraclitum Spiritum
Tu Rex gloriae, Rex gloriae Christe

Tu Patris sempiternus es Filius
Tu ad liberandum suscepturus hominem

Non horruisti Virginis uterum
Tu devicto mortis aculeo,
Aperuisti credentibus

English

A HYMN OF PRAISE

Thee God, we praise
O Lord we bow before Thee
Everlasting Father, all of your Creatures.
All of your creatures do worship Thee.
To Thee all the angels and the heavens
And all the universal powers,
To Thee Cherubims and Seraphims
In unceasing voices proclaim:
Holy Father, Almighty, Lord—God of Hosts
Full are the heavens and earth of thy majesty
And of Thy glory
To Thee the glorious apostolic chorus
To Thee the prophets all gather in company,
To Thee all the martyrs sing forth praises eternally.
To Thee people in all the nations
Holy people do confess their belief:
O Father of tremendous majesty
In Thy most adored, true and only Son,
And in the paraclete, the Holy Ghost
Thou o King of glory, Christ, King of Glory,
Thou art for time eternal the Son of God
Thou who took upon Thee the deliverence of men
didst not disdain the Virgin's womb to be born
Thou who dist overcome the sharp stings of death and opened to all

Regna coelorum	Believing souls the heavenly kingdom.
Tu ad dexteram Dei	Thou who sits at the right hand of God
Sedes in gloria, in gloria Patris	Sits in thy Father's glory,
Judex crederis esse venturus	And we do believe thou wilt come to judge,
Esse venturus	Wilt come to judge us.
Te, ergo quaesumus tuis	Thee, we therefore beg for help.
Famulis subveni quos pretioso	O help thy servants whom through precious blood
Sanguine redemisti	Thou hast redeemed.
Aeterna fac cum sanctis tuis	That with thy saints they be number'd
In gloria numerari.	in glory forever and ever.
Salvum fac populum tuum Domine	We pray thee save thy people, Lord our God
Et benedic haereditati tuae.	And give thy blessing always to thy children.
Et rege eos	
Et extolle illos usque in aeternum.	And may'st Thou exalt them in this life forever.
Per singulos dies benedicimus te	And daily we do bless thee
Et laudamus nomen tuum in saeculum	And we do praise Thy name forever and ever more.
Et in saeculum saeculi	
Dignare Domine die isto	Vouchsafe, O Lord our God that we may this day
Sine peccato nos custodire	be kept free from sin and from evil.
Miserere nostri Domine	Show thy mercy to us, Lord our God.
Fiat misericordia tua, Domine super nos	Lord God, O may thy mercy be on us, may it be upon us
quemadmodum speravimus in te.	and hear our pleas as we have hoped in Thee.
In te Domine speravi,	I have hoped in Thee, O Lord God
Non confundar in aeternum.	Shame me never, now or ever.

INTERMISSION

Oratorio from the Book of Mormon ..... Leroy Robertson (1953)

	December 13	December 14
Samuel:	Richard Robison*	Robert Downs*
Evangelist:	Wallace McCloy	James Stanard
Soprano:	Beth Stratton	Melva Allred
Jesus:	Nick Shumway	Nick Shumway

Ralph G. Laycock, *conductor*

Text being taken from the Book of Mormon.

*Faculty

ORATORIO CHOIR OFFICERS

Wallace McCloy, Assistant Director

President ..... Barry J. Stratton
Vice-President ..... Reed Turnbow
Secretary ..... Toni Winkel
Treasurer ..... Polly Harney
Social Chairman ..... Bonnie Rockwell
Social Chairman ..... Susan Woodward
Accompanist ..... Marybeth Reynolds
Solo Accompanist ..... Jackie Young

PERSONNEL

First Soprano
Behunin, Kathryn
Blank, Jean
Farnsworth, Jay Ellen
Haneberg, Linda Luvira
Harney, Pauline, Machin
Harris, Liana Lynne
Hunter, Barbara
Landvatter, Teresa
Payne, Ines Yvonne
Randall, Sally Anna
Reeber, Alice Renee
Schenk, Marianne
Stapley, Ann
Stratton, Elizabeth G.
Straup, Darlene
Smith, Susan Louise
Thompson, Karen
Watson, Carol Kay
Wilkins, Vicki Lynn
Willey, Kathryn Susan
Winkel, Toni
Woodward, Susan
Young, Susan

Second Soprano
Babbell, Julene
Bailey, Cynthia Louise
Bascom, Ema Jo
Braithwaite, Linda Kay
Brown, Maureen
Cawood, Linda Lee
Christensen, Shauna R.
Christensen, Trish
Davis, Barbara Ann
Defa, Harriet Ann
Gibson, Barbara L.
Huish, Tauna L.
Jackson, Janice R.
King, Sharon
Lesher, Margaret E.
Purviance, Rosemond T.
Roebecker, Linda Gail
Stanard, Jeana Dee
Stringham, Sharon Jean
Summers, Shanna Lee
Wilcox, Karen Lee
Westenskow, Joalene

First Alto
Abegg, Pamela Annette
Arnold, Christy Lew
Baker, Terry Lee
Barrett, Margaret Ruth
Dastrup, Ronaele
Gudmundson, Sherri
Hanski, Irja Liisa
Hoggard, Janette
Huber, Barbara Rose
Humphries, Barbara Rae
Johnson, Judy Carol
Kurtz, Linda Mae
Lundquist, Carol Ann
Morrison, Sue E.
O'Donnal, Helen A.
Pickering, Anne E.
Reed, Yvonne
Rostenbach, Sherry L.
Smith, Mary Catherine
Wilson Barbara C.
Wood, Helene

Second Alto
Anderson, Elsie Venna
Anderson, Mary Ann
Bakken, Bente
Call, Alison
Christensen, Cathryn
Cox, Kathryn Lynn
Crawford, Karen Dee
Cutright, Judith Ann
Frailey, Sandra Joy
Gardner, Sharyn
Goodson, Linda Kay
Hendrix, Claire
Hill, Kathleen Claire
Jensen, Terry Rae
Kofoer, Karla Jean
Price, Sheila Christine
Redd, Hermie Joan
Reeder, Emeren Lavene
Rockwell, Bonnie M.
Sorsensen, Sheila Kay
Steele, Gaylene
Steed, Helen G.
Ward, Penelope
Westover, La Rae Kay
Wilcken, Bonnie Ann

First Tenor
Bassett, Charles Jay
Call, Evan Leonard
Conover, Raymond H.
McCloy, Wallace
Murdock, Edmund Wilbur
Oman, Richard George
Redd, William Harold
Shawcroft, Curtis Amel
Searl, Hanford W., Jr.
Stosich, Thomas S.
Stanard, James
Stinson, Steven Louis
Stratton, Barry J.

Second Tenor
Birch, Glenn L.
Cowley, Wayne Dixon
Fales, David Andrew
Goff, Robert Lawrence
Gordon, David Kent
Hamblin, Michael W.
Howard, Bernard Lanier
Hoffhiens, Gerald A.
Noble, David Ken
Pickett, Michael Terry
Thompson, Wayne Roger
Terry, Lon Dell Boyd
Turnbow, Reed Davidson
Woods, Kenneth Francis
Zeeman, Farrel Dean

Baritone
Blake, Karl Bevan
Birdsall, Norman
Brown, Gordon
Carroll, Raymond
De Witt, Alan Lance
Farnsworth, David P.
Felsted, Raymond Kay
Jett, George James

Jones, Gregory Morgan
Lund, Randall James
Malquist, Frank Vaughn
Peterson, Robert Basil
Rich, Roland Dee
Shumway, Nicholas S.
Stone, Douglas Nelson
Swenson, William J.
Taylor, Donald Howard
Tilford, Arthur Robert
Todd, Richard Lorin
Waite, Richard Bailey
Williams, Roger Kent
Wilson, Richard D.

Bass
Benson, Vaughn Clayson
Burkhart, Gordon R.
Church, Lewis Robbins
Gifford, Wayne George
Hindmarsh, Douglas P.
Parenzin, Dennis Allen
Rowberry, David R.
Schetselaar, Frank
Sorensen, Franklyn O.
Swenson, Loran Elmo

ORATORIO ORCHESTRA

(Members of BYU Symphony Orchestra)

Violin
Cynthia Vance*
Mel Stott
Sharon Cook
Myrna South
Jeannie Roach
Risa Jan Talbot
Carolyn Smith
Christine Nokleby
Ron Fischer
Lynne Francis
Carlene Williams
Patty Stewart**
Linda Lee Andrew
Gerry Zirker
Pat Mallory
Susan Broadbent
Diane Noble
Lois Johnson
Pam Mallory
Elaine Wilson
Janet Bateman
Chad Murdock
Ingeborg Reistad

Viola
Janet Smith**
Charles Brown
Margaret Vance
Darlene Cook
Rosellyn Smith
John Carter
Georgia Law
Cynthia Larsen

*Concertmistress
**Section Leader

Cello
Leta Boyer**
Walter Whipple
Kathy Wilson
Rose Anne Callister
Phyllis Baker
Hans Hanson

Bass
David Adams**
Karl Stice
Del Fields
Tony Schofield

Piccolo
Helen Carey

Flute
Jo Marcune
Claudia Dayton

Oboe
Jean Hall
Paul Plumb

Clarinet
Cheryl Oliver
Bruce Bastian

Bassoon
Brent Fulkner
Charles Call, III

Horn
Stewart Smith
Lynn Robinson
Marta Palmquist
David Bartholomew

Trumpet
Gaylord Durland
Randy Towery
Don Galbraith

Trombone
Richard Ross
Bob Uzzardo
Alan Johnson

Tuba
Clyde Wardle

Timpani and Percussion
Andrew Barnum
Gaylene Beeson
Richard Beeson

Harp
Carolyn Bentley

Organ
Mary Beth Reynolds

Piano and Celesta
Jackie Young

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

AN AFTERNOON OF CHAMBER MUSIC

FEATURING STUDENT CHAMBER GROUPS

4:00 p.m.
Thursday, December 14, 1967

Madsen Recital Hall
FRANKLIN S. HARRIS FINE ARTS CENTER

1967-68 Series No. 40a

PROGRAM

I

Sonata for Three Recorders, Harpsichord, Viola de Gamba ..... Alessandro Scarlatti

Adagio
Allegro
Minuet

Three Alto Recorders: Dave Salmon
Pamela Gillie
Lynn Carson
Gamba: Dorothy Witt
Harpsichord: Linda Braithwaite

II

Concerto for Clarini and Timpani ..... Johann Ernst Altenburg (1736-1801)

Trumpets: Jerry Hadlock
Kim Johnson
Ferril Muir
Terry Prohaska
Tom Jones
Don Galbraith
Allen Lacey
Timpani: Gayleen Beeson

III

Suite for Four Horns (1937) ..... F. H. McKay

Canzonetta
Chorale
Boat Song
Nocturne
Allegro Moderato

Brent Christensen
Gail Rhoda
Marta Palmquist
Stewart Smith

IV

Suite for Woodwind Quintet ..... Charles Delaney

Introduction
March
Waltz
Garotte
Sarabande
Gigue

Linda Laycock, *flute* — Bruce Bastian, *clarinet*
Paul Plumb, *oboe* — Mahlon Grass, ***bassoon***
Ralph Woodward, *French horn*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

STUDIO RECITAL

1967-68 Series No. 41
6:00 p.m. E-400
Thursday, December 14, 1967 Harris Fine Arts Center

Students of Flora Nielsen

PROGRAM

The Sandman ..... German Folk Song
Dana Day, mezzo soprano
Sharon Stringham, piano

Cradle Song ..... attr. to Mozart
Margaret Maughan, soprano
Terry Jensen, piano

Longing for Spring ..... Mozart
Terry Jensen, mezzo soprano
Margaret Maughan, piano

It Must Be Wonderful ..... Liszt
Deanne Moore, mezzo soprano
Joyce Christopherson, piano

Dance Song ..... Czech Folk Song
Cynthia Bailey, mezzo soprano
Donna Gray, piano

Maiden, Tell Me ..... Czech Folk Song
Christine Nokleby, mezzo soprano
Jean Blank, piano

In the Country ..... Haydn
Karen Schneider, soprano
Rebecca Seamons, piano

Sonny Boy ..... Curran
Elizabeth Hall, soprano
Deanne Moore, piano

May, the Maiden ..... Carpenter
Rebecca Seamons, mezzo soprano
Karen Schneider, piano

Love's Old Sweet Song ..... Mallory
Barbara Davis, mezzo soprano
Sharon Stringham, piano

Comme Raggio di sol ..... Caldora
Donna Gray, contralto
Cynthia Bailey, piano

O Del Mio Dolce Ardor ..... Gluck
Joyce Christopherson, mezzo soprano
Deanne Moore, piano

Panis Angelicus ..... Franck
Passing By ..... Purcell
Monica Fisher, mezzo soprano
Sharon Stringham, piano

To be announced .....
Janet Tait, soprano
Lyn McLaine, piano

Se Florindo e fedele ..... Scarlatti
Kathy Olyler, soprano
Carolyn Manwaring, piano

Bist du bei mir ..... Bach
Diane Shaefer, mezzo soprano
To be announced, piano

Art Thou Troubled -- From Rodelinda ..... Handel
He shall feed his flock -- from The Messiah ..... Handel
Rhea Lisonbee, mezzo soprano
Kirby Giles, piano

Tu lo sai ..... Torelli
Linda Anderson, mezzo soprano
Terry Jensen, piano

Verborgenheit ..... Wolf
O Liebliche Wangen ..... Schumann
Jay Michaelson, baritone
Kirby Giles, piano

Ich Grolle Nicht -- from Dicterliebe ..... Schumann
I wonder as I wander ..... Folk Song Arr. by J. J. Niles
Sharon Robinson, mezzo soprano
Charles Madden, piano

Selve voi che le speranze ..... Rosa
Pur di cesti ..... Lotti
Annette O'Donnal, mezzo soprano
Jean Blank, piano

Che faro senza -- from Euridice ..... Gluck
Loveliest of trees ..... Duke
Ellen Simper, mezzo soprano
Sharon Stringham, piano

Ring Out Wild Bells ..... Gounod
The statue of Czarskoe-selo ..... Cui
Betty Bacon, mezzo soprano
Rebecca Totten, piano

Ce que je sui sans toi ..... Gounod
The Laughing Song -- from Die Fledermous ..... Strauss
Gwyn Harris, soprano
Emma Jo Bascomb, piano

Printemps qui commence ..... Saint Saens
Me voice dans son boudoir --from Mignon ..... Thomas
Dido Lament--from Dido aeneas ..... Purcell
Once a Lady ..... Bowles
Rebecca Totten, mezzo soprano
Emma Jo Bascomb, piano

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

FACULTY CHAMBER RECITAL

Paul Pollei, *piano soloist*
Melva Allred, *soprano soloist*
Darrel Stubbs, *oboe*
Glenn Williams, *bassoon*

FACULTY SINFONIETTA
Ralph G. Laycock, *conducting*

ALL POULENC PROGRAM

8:15 p.m.

Monday, January 8, 1968

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1967-68 Series No. 48

PROGRAM

I

Trio for piano, oboe, and bassoon ..... Francis Poulenc
Lent - presto
Andante con moto
Rondo: tres vif

Paul Pollei, *piano* Darrel Stubbs, *oboe*
Glenn Williams, *bassoon*

II

Un poeme ..... Francis Poulenc

Chanson due clair tanus* ..... Francis Poulenc

Le Pont ..... Francis Poulenc

Le gars qui vont a la fite* ..... Francis Poulenc

Aubade, concerto choregraphique
for piano and 18 instruments ..... Francis Poulenc

FACULTY SINFONIETTA
Ralph G. Laycock, *director*
Paul Pollei, *piano soloist*

Flutes
Lorraine Curry
Eva Stubbs

Oboes
Darrel Stubbs
Jerol Clark

Clarinets
James Mooney
David Thayne

Bassoons
Glenn Williams
Mahlon Grass

Horns
Richard Ballou
Diane Dayley

Trumpet
Newell Dayley

Tympani
Robert Campbell

Viola
Harold Laycock
Quentin Nordgren

Cellos
Dorothy Witt
Phyllis Nibley

Basses
Noel Brown
Patricia Haglund

*from Chansons Villageoises

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

LINNEA HALL, *piano*
Student of Paul Pollei

in

SENIOR RECITAL

8:15 p.m.
Wednesday, January 10, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1867-68 Series No. 49

PROGRAM

Prelude and Fugue in Bb minor ..... Bach

Fantasy in C minor, K. 396 ..... Mozart

Sonata in B minor ..... Liszt

INTERMISSION

Sarcasms, op. 17 ..... Prokofieff

Tempestoso
Allegro rubato
Allegro precipitato
Smanioso
Precipitosissimo

Nocturne in Db major, op. 27, No. 2 ..... Chopin

Mazurka in F minor, op. 68, No. 4 ..... Chopin

Waltz in E minor, op. Posthumous ..... Chopin

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SYMPHONY ORCHESTRA

Ralph G. Laycock, *director*

8:15 p.m.

Thursday, January 11, 1968

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1967-68 Series No. 46

PROGRAM

Overture to RUY BLAS, op. 95 ..... Mendelssohn

Symphony No. 4 in A major, op. 90, (The *Italian*) ..... Mendelssohn

Allegro vivace
Andante con moto
Con moto moderato
Saltarello: presto

INTERMISSION

The Walk to the Paradise Garden ..... Delius-Beecham

Capriccio Espagnol ..... Rimsky-Korsakov

Alborada: vivo e strepitoso
Variazioni
Alborada
Scena e canto gitano
Fandango asturiano
Coda: vivo

PERSONNEL

VIOLIN I
Cynthia Vance
Concertmistress
Doris Ann Biggers
Sharon Cook
Ron Fischer
Lynne Francis
Don Galbraith
Dale Johnson
Sandy Jackson
Roland Monson
Chris Nokleby
Cathie Olson
Cheryln Olson
Ginny Philips
Jeanine Roach
Darlene Sanders
Myrna South
Patty Stewart
Melvin Stott

VIOLIN II
Craig Rollins
principal
Mary Margaret Allgaier
Linda Lee Andrew
Janet Bartschi
Janet Bateman
Sally Broadbent
Linda Haldeman
Lois Jean Johnson
Pamela Mallory
Pat Mallory
Julia Monson
Chad Murdock
Diane Noble
Dan Orgill
Ingeborg M. Reistad
Carolyn Smith
Rise Jan Talbot
Carlene Williams
Elaine Wilson
Cheryl Woolf
Gerry Zirker

VIOLA
Janet Smith
principal
Charles Brown
John Carter
Darlene Cook
John Englund
Irene Hatton
Terry Hill
Scott Kenney
Cynthia Larsen
Georgia Law
Diane Peterson
Rosellyn Smith
Margaret Vance

CELLO
Dorothy Witt
principal
Phyllis Baker
Leta Boyer
Rose Ann Callister
Bob Englund
Hans Hanson
Walter Whipple
Jackson Wilson
Kathy Bird Wilson

CONTRABASS
Noel Brown
principal
David Adams
Dell Fields
Larry Propp
Tony Schofield
Karl Stice

PICCOLO
Helen Carey

FLUTE
Jo Marcune
Helen Carey
Linda Laycock
Elizabeth Erickson

OBOE
Jean Hall
Jerry Clark
Paul Plumb
Brenda Brimhall

ENGLISH HORN
Paul Plumb

CLARINET
Judy A. Smith
Cheryl Oliver
Kathleen Kennard
Bruce Bastian

BASSOON
Brent Faulkner
Tonia Marcune
Scott Dorton
Charles F. Call III

FRENCH HORN
Stewart Smith
Lynn Robinson
Ralph Woodward
Jeanne Maughan
David Bartholomew
Marta Palmquist

TRUMPET
Gaylord Durland
Randy Towery
William Nelson
Kim Johnson

TROMBONE
Richard Ross
Bob Uzzardo
Alan Johnson

TUBA
Clyde Wardle

TIMPANI & PERCUSSION
Gaylene G. Beeson
Richard Beeson
Andrew Barnum
Carl Williams

HARP
Carolyn P. Bentley

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CONTEMPORARY MUSIC SERIES

4:10 p.m.
Monday, January 15, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 52

PROGRAM

Novice Suite—Short Sketches for Woodwind Quartet ..... Chris Bayless

Canticle No. 1 for Two Pianos ..... Stan Evans

Movement for String Quartet ..... Lynn Dean

Two Songs (Poems by Carol Lynn Pearson) ..... Thomas Biesinger

The Lesson
Day Old Child

Fanfare and Suite for Trumpet Quartet and Piano ..... Gilbert Hornberger

Three Songs ..... Charles Madden

Mournful Call Me
Lament
Something Irrelevant

Chorale for Brass ..... Gaylord Durland

Two Idyll Thoughts ..... Shauna Kleine

Suite for Woodwinds ..... Gilbert Hornberger

Imitations
Tarantella

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

THE CONCERT BAND
and
THE SYMPHONIC BAND

Richard E. Ballou, *director*

Robert Campbell, *conductor*
James Mooney, *conductor*

8:15 p.m.
Monday, January 15, 1968

de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 53

PROGRAM

THE CONCERT BAND

Pentland Hills, Concert March ..... J. H. Howe

Richard E. Ballou, *conductor*

Variants on a Medieval Theme ..... Norman Dello Joio

Enigma Variations ..... Edward Elgar

Theme
Var. I Andante
Var. II Allegro di molto
Var. III Moderato
Var. IV Allegro di molto
Var. V Adagio
Var. VI Allegro

James Mooney, *conductor*

Proclamation ..... Charles Carter

Estampi ..... Vaclav Nelhybel

Antiphonal Brass Choir

Randy Towery	Denny Bacon	Craig Larson
Jerry Hadlock	Guy Wymore	Kent Ashcraft

Robert Campbell, *conductor*

INTERMISSION

THE SYMPHONIC BAND

Theme from *Profiles in Courage,* Concert March ..... Nelson Riddle

Scenes from *The Louvre* ..... Norman Dello Joio

The Portals
Childrens Gallery
The Kings of France
The Nativity Paintings
Finale

Richard E. Ballou, *conductor*

Excerpts from *Sebastian Ballet* ..... Gian Carlo Menotti

James Mooney, *conductor*

Town Piper Music ..... Richard Mohaupt

Robert Campbell, *conductor*

Variations on a Korean Folk Song ..... John Barnes Chance

Elegy and Fanfare March ..... Roger Nixon

Richard E. Ballou, *Conductor*

UNIVERSITY BAND STAFF

Richard E. Ballou, *Director of Bands*
Grant C. Elkington, *Associate Director of Bands*
Robert Campbell, *Conductor*
James Mooney, *Conductor*
Randy Towery, *Band President*

CONCERT BAND PERSONNEL

Piccolo
Steve Monson

Flutes
Carol Rowse
Marcia Hessing
Susan Hansen
Vicki Guyman
Margaret Lauper
Debora Reyna
Kathy Cox
Krystyna Smith
Jacqueline Bean
Mary Meservy

Oboes
Karen Taylor
Royden Britsch
Margaret O'Brien
Terry Peterson

Clarinets
Steve Olsen
Vachele Christensen
Lee Bean
Lance Garner
Wendy Spackman
Janelle Haymore
Marilyn Madsen
Saundra Fidel
Mary Lou Williams
Elsie Homer
Jill Flamb
Denys Rock
Cynthia Avery

Alto Clarinets
Carol Egbert
Janis DeHart

Bass Clarinets
Buzz Peshnell
Frank Culler
Paul Ogden

Contra Bass Clarinet
Frances Swasey

Saxophones
Dave Goff
Craig Olsen
Lew Swain
Suzan Bangerter
Jan Smith
Rita Woodbury
Brad Kent
Richard Keys

Bassoons
Pat Harrild
Penny Connors
Hanna Field
Linda Garrard

Cornets
Craig Nelson
Mark Oldroyd
Craig Norton
John Burton
Glenn Evans
Gary Eddington
Gilbert Hornberger
Dean Allen
Terry Seaver
Gordon Oliverson
Cleve Wardle
Darel Nakai
Mark Taylor

Trumpets
Eric Stoddard
Stanton Schmutz
David Fales

French Horns
Gail Rhoda
Deanne Muir
Joseph Cannon
Cynthia Call
Marilyn Fish
Phyllis Jackson

Trombones
Scott Follett
Mike Deakins
Raymond Wilber
Brent Rasmussen
Jack Reeves
Fred Ridenour
Charles Carpenter

Baritones
Don Gray
Earl Thomas
C. Victor Bak

Tubas
Ralph Clark
Earl Ashurst
Kim Sayer
R. Victor Brooksby
Frank Boyd

Percussion
Andy Barnum
Marilyn Carlson
Steve Caron
Mary Gartrell
Phil Goodrich
Boc Morris
Wayne Price
Dennis Romney

SYMPHONIC BAND PERSONNEL

Piccolo
Jo Marcune

Flutes
Sue Ray
Deborah Nelson
Renae Pace
Judeen Call
Karma Herzog
Colleen Carey
Andrea Webb
Pam Fillmore
Susan Rife

English Horn
Jean Hall

Oboes
Jean Hall
Wayne Potts
Kay Heywood

Eb Clarinet
Bruce Bastian

Clarinets
Cheryl Oliver
Elliott Smith
Bruce Bastian
David Clark
David Walters
Lynn Stout
Kathy Rowe
Judith Barton
Jan Remley
Preston Lloyd
Wayne Clark
Burton Needles
Leon Clark
Terry Guest
Vicki Unander

Alto Clarinets
Joan Christensen
Sharon Rose

Bass Clarinets
Mike Nielson
Cheryl Coursey

Contra Bass Clarinet
Suzanne Daines

Bassoons
Tonia Marcune
Scott Dorton
Mahlon Grass

Saxophones
Gary Fuhriman
Dennis Ulicny
Brent Archibald
Jay Garfield

Cornets
Randy Towery
Jerry Hadlock
Fred Smith
Tom Jones
Terry Prohaska
Betty Jean Mitchell

Trumpets
Denny Bacon
Ferril Muir

French Horns
Stewart Smith
Marta Palmquist
Jean Walker
Brent Christensen
David Bartholomew

Trombones
Guy Wymore
Craig Larsen
Steve Horton
Bob Brand

Bass Trombones
Kent Ashcroft
David Fillmore

Baritones
Lynn Dean
Rich Armstrong

Tubas
Marvin Palkki
Russell Donkin
Harold Armstrong
Paul Reynolds

Percussion
Andy Barnum
Marilyn Carlson
Steve Caron
Mary Gartrell
Phil Goodrich
Wayne Price
Dennis Romney

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Monday — January 15, 1968
1967-68 Series — No. 53a

PROGRAM*

English Suite No. 4 in G minor . . . . . Bach
Prelude

Roger D. Sorensen, piano

Sonata op. 57 "Waldstein". . . . . Beethoven
Prelude

Roger D. Sorensen, piano

Soaring . . . . . Schumann

Peggy Ransom, piano

Sonata No. 1 . . . . . Brahms
2nd Movement

Jan Remley, clarinet

Intermezzo op. 76, No. 7 . . . . . Brahms

Ruth Hay, piano

Rhapsody, op. 79, No. 2 . . . . . Brahms

Lynn Ambler, piano

Le Cavalier Fantastique . . . . . Goddard
Departure . . . . . R. Sorensen

Roger D. Sorensen, piano

Sonata, Op. 28 . . . . . Prokofieff

Billie Grigg, piano

Solo de Concours . . . . . Rabaud

Dan Harrison, piano

*Jacob Bos, Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

Paul Pollei, *piano*

in

FACULTY RECITAL

8:15 p.m.
Thursday, February 1, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 56

PROGRAM

Capriccio in G major ..... Haydn

Sonata in A major, op. posthumous ..... Schubert
Allegro
Andantino
Scherzo: Allegro vivace
Allegretto

INTERMISSION

Danseuses de Delphes ..... Debussy

Voiles ..... Debussy

Le vent dans la plaine ..... Debussy

Etude in G# minor, op. 17 "Am Seegestade" ..... Smetana

Prelude in B minor ..... Smetana

St. Francis Walking on the Waves ..... Liszt

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
1967-68 Series

Madsen Recital Hall

February 7, 1968
No. 61

PROGRAM*

English Suite in A minor . . . . . Bach
Prelude
Allemande
Courante
Sarabande I
Sarabande II
Bourree I
Bourree II
Gigue

Jorgene Leavitt, piano

Sonata in A major . . . . . Handel
Andante
Allegro
Adagio
Allegro

Kathy Olsen, violin
Rebecca Barlow, piano

Sonata for Horn, op. 17 . . . . . Beethoven
First movement

Jean Walker, French horn
Mary Hodge, piano

Conversation for Cornet . . . . . Grundman

LuAnn Smith, coronet
Kathy Austin, piano

Rondo for Lifey . . . . . Bernstein

Sonata for Trumpet . . . . . Purcell

Bill Nelson, trumpet
Linnea Hall, piano

*Jacob Bos., coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

PEGGY RANSOM, *piano*
student of Elaine Watts

in

SENIOR RECITAL

8:15 p.m.
Wednesday, February 7, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 62

PROGRAM

Praeludium in C# minor ..... J. S. Bach

Sonata, op. 10, no. 1 ..... Beethoven

Allegro molto
Adagio molto
Presto

INTERMISSION

Prelude in Db major ..... Chopin

Soaring ..... Schumann

Bruyéres ..... Debussy

La puerta del Vino ..... Debussy

Toccata ..... Poulenc

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

LYNN DEAN, *piano*
student of Robert Smith

in

GRADUATE RECITAL

7:15 p.m.
Thursday, February 15, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 66

PROGRAM

Prelude and Fugue in D minor ..... J. S. Bach

Sonata, op. 53 ..... Beethoven

Allegro con brio
Introduzione—Adagio molto
Rondo—Allegretto moderato

INTERMISSION

Sonata, op. 35 ..... Chopin

Grave
Scherzo
Marche funèbre—Lento
Presto

Toccata ..... Rorem

RICKS COLLEGE
DEPARTMENT OF MUSIC

and the

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

presents

RICKS COLLEGE CONCERT BAND

and

BRIGHAM YOUNG UNIVERSITY SYMPHONIC BAND

IN CONCERT

8:15 p.m.
Friday, February 16, 1968
Salt Lake Tabernacle

1967-68 Series No. 67

PROGRAM

I

Theme from *Profiles in Courage* ..... Riddle

Night Soliloquy ..... Kennan
Jo Marcune, *flute*

Elegy and Fanfare March ..... Nixon
Brigham Young University Symphonic Band
Richard E. Ballou, *director*

II

Royal Hunt and Storm ..... Berlioz

Selections from *Faust* ..... Gounod
Arranged for Ricks College Band by George Roach
Richard Robinson, *bass-baritone*

Estampie ..... Nelhybel
Ricks College Concert Band
Jay Slaughter, *director*

INTERMISSION

III

Lola Flores ..... Sedel-Tucci

Variations on a Korean Folk Song ..... Chance

Scenes from the Louvre ..... Dello Joio

George Washington Bicentennial March ..... Sousa

America the Beautiful ..... Ward-Dragon
The Combined Ricks College and
Brigham Young University Bands

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

ROBERT CUNDICK, *organ*

in

FACULTY RECITAL

8:15 p.m.
Monday, February 19, 1968

Provo Tabernacle

1967-68 Series No. 68

PROGRAM

Prelude and Fugue in G major ..... Johann Sebastian Bach

Andante in A minor ..... Samuel Wesley

Cornet Voluntary in E major ..... William Walond

Fantasie in C major, op. 16 ..... Cesar Franck

Second Sonata ..... Paul Hindemith

Lebhaft
Ruhig bewegt
Fuga

Legende ..... Robert Cundick

Carillon-Sortie ..... Henri Mulet

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — February 21, 1968

Madsen Recital Hall

1967-68 Series — No. 69

PROGRAM*

Prelude and Fugue in D minor . . . . . Bach
Sharon Stringham, piano

Chaccone . . . . . Vitali
Roland Monson, violin
Linda Laycock, piano

Concerto in G major . . . . . Vivaldi
Dorothy Witt, cello
Clay Christensen, piano

Roumanian Dances . . . . . Bartok
Chris Nokleby, violin

Passacaglia . . . . . Copland
Elizabeth Erickson, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday Madsen Recital Hall February 28, 1968

1967-68 Series No. 72

PROGRAM*

Sonata in E minor . . . . . Teleman
Largo
Allegro
Recitative, arioso
Allegro

Terry Hill, viola
Terry Petersen, harpsichord

Nocturne in B♭ minor, op. 9, no. 1 . . . . . Chopin

Nancy Holt, piano

Etude in F major, op. 72, no. 6 . . . . . Moszkowski

Carol Mortimer, piano

Nuit d'etoiles . . . . . Debussy

Now Sleeps the Crimson Petal . . . . . Quilter

Stephen Baer, tenor
Mary Willey, piano

Clarinet Sonata . . . . . Hindemith
Allegro Moderato
Lively
Very slow
Little rondo; Leisurely

Kathy Kennard, clarinet
Bill Laycock, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SYMPHONIC BAND

Richard E. Ballou, *director*
Robert Campbell, *conductor*

College Band Directors National Association
Western Division Meetings

1:15 p.m.

Saturday, March 2, 1968

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 73

PROGRAM

Pentland Hills ..... Howe

Townpiper Music ..... Mohaupt

C.B.D.N.A. March ..... Moore

Fanfares and Solemnities ..... Bradshaw
(premiere performance)

Elegy and Fanfare March ..... Nixon

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MALE CHORUS
WOMEN'S CHORUS
and
CHAMBER SINGERS

CONCERT

8:15 p.m.
Wednesday, March 6. 1968

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 75

PROGRAM

I

Gaudent In Caelis ..... Vittoria

List! The Cherubic Host ..... Gaul

Gayle Groo, *soprano*
Liza Rey, *harp*

How Excellent Thy Name ..... Hanson

Women's Chorus

II

All Glory, Laud and Honor ..... J. S. Bach

The Gate of Heaven ..... Randall Thompson

Truth Shall Deliver ..... William Schuman

Male Chorus

III

Romances ..... Brahms

1. Butterfly
2. Tears in the Forest
3. The Willows
4. The Churchyard

Harmony of Morning ..... Carter

Women's Chorus

IV

Hard by a Fountain ..... Waelrant

Hard by a Fountain ..... Waelrant

Fire, Fire ..... Morley

Sing Me a Song ..... Vecchi

Chamber Singers

V

Down by the Sally Gardens ..... arr. Shaw-Parker

Drink to Me only with Thine Eyes ..... arr. Quilter

Three Welsh Folk Songs ..... arr. Davison

The Monks' March

O Why Comest Thou Before Me

Men of Herlech

Male Chorus

VI

Spinning Chorus from *Flying Dutchman* ..... Wagner

May Day Carol ..... Taylor

La Danza ..... Rossini

Women's Chorus

VII

Send Forth Thy Spirit ..... Franz Joseph Schuetky

Combined Men's and Women's Choruses

Robert Downs, *conductor*

MALE CHORUS PERSONNEL

Dr. Ralph Woodward, *director*

Wallace McCloy, *graduate assistant* — Patti O'Brien, *accompanist*

First Tenors
Joseph Clark
Dave Eyre
Bryce J. Ingram
Ronald Jolley
Wallace J. McCloy
Jim Miller
Paul K. Sharp
Chuck Wilkinson

Second Tenors
Edward Blaser
Steve Blodgett
Ashley R. Fish
Dave Hymas
Dwight Inouye
Norman S. Lyman
Harold Monson
Torrey Slade
Wayne Thompson
Gary Waldron
Dick Wastell

First Basses
Robert D. Clark
Russell M. Cluff
W. Farris Cooper
Milt Gifford
Bill Jensen
Rory Van Morris
Russ Mourtisen
Mark Nielson
Brian Rawlings
Gerald W. Smith
Sam Wright

Second Basses
Stephen Black
Jeffrey Boswell
Dennis W. Clark
Bryce Clinger
Douglas Cornish
Warren Dastrup
David Frost
Gary Green
John O. Henderson
Stephen Hill
Robert Olson
Reid Stewart

Choir Officers

Russ Mourtisen, *president*
Dick Wastell, *vice-president*
Gary Green, *secretary*
Ashley R. Fish, *historian*
Robert D. Clark, *tour chairman*
Harold Monson, *treasurer*
Reid Stewart, *publicity chairman*

WOMEN'S CHORUS PERSONNEL

Robert Downs, *director*

Gayle Groo, *graduate assistant* — Roseanne Callister, *accompanist*

First Sopranos
Cherie Jean Adams
Glenda Bancroft
Sharon Beener
Chris Boxell
Andrea Dawson
Deanna Hereth
Coleen Hogenson
Anne Johnston
Andrea Marsh
Carolyn Matthews
Janice Miller
Krystyna Morgan
Barbara Onstott
Dee Pratt
Tamara Smith
Laurel Thomas
Vicki White

Second Sopranos
Julie Anderson
Elaine Black
Deanna Bond
Susan Burrows
Jacque Campbell
Danna Day
Gail Ferrin
Marsha Hambrick
Joyce Hanny
Linette Johnson
Barbara Jones
Nancy Leale
Janet Maw
Sandra Petersen
Kathy Pew
Kay Pickering
Donna Rice
Barbara Rolfson
Karen Sessions

Mary Shearer
Sharlene Smith
Ramona Tew
Patricia Vause
Kiyoko Yamagishi
Elaine Yamashita

First Altos
Stephanie Cluff
Sherrie Eitner
Karren Hall
Susan Hughart
Connie Johnson
Larue Kearl
Chris Larsen
Mary Ann Larsen
Janice Leavitt
Mary Kay Lyman
Marie McBride
Susan Merrill

Pamela Monk
Janet Roselof
Cynthia Tate
Maureen Tyler
Kathryn Wooten

Second Altos
Lillian Austin
Janet Bateman
Susan Biggs
Elizabeth Blumell
Suzanne Farr
Alene Jansen
Jill Locke
Shauna Melchin
Elizabeth Okey
Cheri Ostler
Susan Stauffer
Eileen Sweeten
Kathleen Wall

CHAMBER SINGERS

Robert Downs, *director*

Sopranos
Susan Baker
Carolyn Matthews
Ann Stapley
Barbara Wilson

Altos
Roseanne Callister
Shauna Cornelius
Diana Downs
Betty Peck

Tenors
Jim Gordon
Richard Keisker
Martin Rasmussen
Judd Shafer

Basses
Dante Gumucio
Steven Reed
Des Wilson

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

EIGHTEEN GREAT

(Leipzig)

CHORALE PRELUDES

(No. 8-12)

by

J. S. BACH

Organ Students of

J. J. Keeler and Parley L. Belnap

assisted by

THE CHAMBER CHOIR

Robert Downs, *conductor*

8:30 p.m.

Sunday, March 10, 1968

Provo Tabernacle

1967-68 Series No. 79

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ORATORIO CHOIR

Kurt Weinzinger, *director*

and

SYMPHONY ORCHESTRA

Ralph G. Laycock, *director*

IN CONCERT

8:15 p.m.
Wednesday, March 13, 1968

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 81

PROGRAM

The Song of Nephi ..... Robert M. Cundick

Richard Robison, *soloist*

Cantata for tenor-baritone, chorus and orchestra. The text is adapted from the Book of Mormon: Second Nephi, chapter four, verses sixteen to thiryt-five, inclusive.

This composition was written and submitted as a thesis to the faculty of the University of Utah in partial fulfillment of the requirement for the degree of Doctor of Philosophy in 1955.

The Ballad of William Sycamore ..... Halsey Stevens
For four-part mixed chorus and orchestra

"The Ballad of William Sycamore," a setting of the poem by Stephen Vincent Benét, was written in La Tronche (Isere), France, between March 13 and April 24, 1955; the scoring was completed on May 30. It was commissioned by and is dedicated to the University of Southern California in celebration of its 75th anniversary. The first performance took place in the Diamond Jubilee Concert at the University on October 6, 1955, with Ingolf Dahl conducting the University Symphony Orchestra and the Trojan A Cappella Choir.

In the musical setting I have drawn freely from the characteristics of folksong and square dance remembered from my childhood and youth, though I have not consciously employed thematic motives from specific music of this genre.

(Notes of the composer)

THE BALLAD OF WILLIAM SYCAMORE*

(1790-1871)

My father, he was a mountaineer,
His fist was a knotty hammer;
He was quick on his feet as a running deer,
And he spoke with a Yankee stammer.

My mother, she was merry and brave,
And so she came to her labor,
With a tall green fir for her doctor grave
And a stream for her comforting neighbor.

And some are wrapped in the linen fine,
And come like a godling's scion;
But I was cradled on twigs of pine
In the skin of a mountain lion.

And some remember a white, starched lap
And a ewer with silver handles;
But I remember a coonskin cap
And the smell of bayberry candles.

The cabin logs, with the bark still rough,
And my mother who laughed at trifles,
And the tall, lank visitors, brown as snuff,
With their long, straight squirrel-rifles.

I can hear them dance, like a foggy song,
Through the deepest one of my slumbers,
The fiddle squeaking the boots along
And my father calling the numbers.

The quick feet shaking the puncheon-floor,
And the fiddle squealing and squealing,
Till the dried herbs rattled above the door
And the dust went up to the ceiling.

There are children lucky from dawn till dusk,
But never a child so lucky!
For I cut my teeth on "Money Musk"
In the Bloody Ground of Kentucky!

When I grew tall as the Indian corn,
My father had little to lend me,
But he gave me his great, old powder-horn
And his woodsman's skill to befriend me.

With a leather shirt to cover my back,
And a redskin nose to unravel
Each forest sign, I carried my pack
As far as a scout could travel.

Till I lost my boyhood and found my wife,
A girl like a Salem clipper!
A woman straight as a hunting-knife
With eyes as bright as the Dipper!

We cleared our camps where the buffalo feed,
Unheard-of streams were our flagons;
And I sowed my sons like the apple-seed
On the trail of the Western wagons.

They were right, tight boys, never sulky or slow,
A fruitful, a goodly muster.
The eldest died at the Alamo.
The youngest fell with Custer.

The letter that told it burned my hand.
Yet we smiled and said, "So be it!"
But I could not live when they fenced the land,
For it broke my heart to see it.

I saddled a red, unbroken colt
And rode him into the day there;
And he threw me down like a thunderbolt
And rolled on me as I lay there.

The hunter's whistle hummed in my ear
And the city-men tried to move me,
And I died in my boots like a pioneer
With the whole sky above me.

Now I lie in the heart of the fat, black soil,
Like the seed of a prairie-thistle;
It has washed my bones with honey and oil
And picked them clean as a whistle.

And my youth returns, like the rains of Spring,
And my sons, like the wild-geese flying;
And I lie and hear the meadow-lark sing
And have much content in my dying.

Go play with the towns you have built of blocks,
The towns where you would have bound me!
I sleep in my earth like a tired fox,
And my buffalo have found me.

—S.V.B.

*From selected works of S.V.B. (Rinehart & Co.) Copyright 1922 by Stephen Vincent Benét. Used by permission.

Oratorio Choir
and
Symphony Orchestra
Kurt Weinzinger, *conductor*

INTERMISSION

Facets ..... Merrill Bradshaw

Facets was commissioned by the BYU Symphony Orchestra for its 1965-66 season. Its premiere performance took place under the baton of Ralph G. Laycock on February 13, 1966. The work is an attempt to exploit the various ways in which a twelve-tone theme can be presented, modified, and manipulated to fit the changing requirements of different parts of a piece. The solo flute at the beginning presents the row in its simplest form, and each section of the piece develops a new treatment of the same idea. Th various treatments, dramatic, martial, introspective, declamatory and rhythmic, culminate in a climatic section which then fades through a retrospective statement of the row in the clarinet into infinity at the end. The work has also been performed by the Phoenix Symphony under Guy Taylor. Serge Huff of the Phoenix Gazette describes Facets as "the expression of an obviously gifted creative artist's conceptual variations of a musical idea."

Roman Restivals ..... Ottorino Respighi

CIRCENSES

A threatening sky hangs over the Massimo Circus, but it is the peoples holiday: "Ave Nero!" The iron doors are unlocked, the strains of a religious song and the howling of wild beasts float on the air. The crowd rises in agitation: unperturbed, the song of the martyrs develops, conquers and then is lost in the tumult.

THE JUBILEE

The pilgrims trail along the highway, praying. Finally appears from the summit of Monte Mario, to ardent eyes and gasping souls, the holy city: "Rome! Rome!" A hymn of praise bursts forth, the churches ring out their reply.

THE OCTOBER FESTIVAL

The October festival in the Roman "Castelli" covered with vines: hunting echoes, tinkling bells, songs of lovely love. Then in the tender even-fall arises a romantic serenade.

THE EPIPHANY

The night before Epiphany in the Piazza Navona: a characteristic rhythm of trumpets dominates the frantic clamour: above the swelling noise float, from time to time, rustic motives, saltarello cadenzas, the strains of a barrel-organ of a booth and the appeal of the proclaimer, the harsh song of the intoxicated and the lively stornello in which is expressed the popular feeling. "Lassàtece passà, semo Romani!" ("We are Romans, let us pass!")

Symphony Orchestra
Ralph G. Laycock, *conductor*

SYMPHONY ORCHESTRA PERSONNEL

Ralph G. Laycock, *director*

(strings listed alphabetically)

First Violin
Cynthia Vance, *concertmistress*
Linda Andrew
Doris Ann Biggers
Lynne Francis
Don Galbraith
Erlyn Gould
Sandy Jackson
Dale Johnson
Roland Monson
Chris Nokleby
Cathie Olson
Cheryln Olson
Ginny Philips
Jeanine Roach
Darlene Sanders
Myrna South
Patty Stewart
Mel Stott

Second Violin
Craig Rollins, *principal*
Mary M. Allgaier
Janet Bartschi
Janet Bateman
Sally Broadbent
Linda Haldeman
Lois Johnson
Pam Mallory
Pat Mallory
Julia Monson
Chad Murdock
Diane Noble
Dan Orgill
Ingeborg Reistad
Carolyn Smith
Renee Swenson
Rise Jan Talbot
Claudia Weaver
Carlene Williams
Cheryl Woolf
Jerry Zirker

Viola
Janet Smith, *principal*
Charles Brown
John Carter
Darlene Cook
John Englund
Irene Hatton
Terry Hill
Cynthia Larsen
Georgia Law
Diane Peterson
Rosellyn Smith
M'Jean South

Cello
Dorothy Witt, *principal*
Phyllis Baker
Leta Boyer
Rose Ann Callister
Bob Englund
Hans Hansen
Diane Kirkham
Vaughn North
Walter Whipple
Kathy Wilson

Bass
Noel Brown, *principal*
Jim Adams
Dell Fields
Patricia Haglund
Karl Stice
David Ward
Lee Williamson

Piccolo
Linda Laycock

Flute
Jo Marcune*
Linda Laycock
Elizabeth Erickson
Susan Johnson

Oboe
Jerry Clark*
Jean Hall
Wayne Potts

English Horn
Paul Plumb

Eb Clarinet
Charyl Oliver

Clarinet
Jury A. Smith*
Cheryl Oliver
Kathy Kennard
Bruce Bastian

Bass Clairnet
Bruce Bastian

Bassoon
Brent Faulkner*
Tonia Marcune
Scott Dorton
Charles Call

Contrabassoon
Charles Call

French Horn
Stewart Smith*
Lynn Robinson
Rick Lacey
Marta Palmquist
David Bartholomew

Trumpet
Gaylord Durland*
Randy Towery
William Nelson
Kim Johnson
Newell Dayley †
Don Galbraith
Marta Palmquist

Trombone
Richard Ross*
Bob Uzzardo
Alan Johnson

Tuba
Clyde Wardle

Harp
Carolyn P. Bentley
Patricia Mallory

Timpani and Percussion
Robert Campbell †
William Nelson
Stephanie Steele
Andrew Barnum
Gaylene Beeson
Susan Johnson
Charles Carter
Jean Hall
Bruce Bastian
Scott Dorton

Piano
Myrna South
M'Jean South

Organ
Janet Bateman

Mandolin
Dale Johnson

*section leader
†graduate assistant

Symphony Orchestra Officers

Dale Johnson, *president*

Cheryl Oliver, *vice-president*
Ginny Philips, *secretary-treasurer*
Patty Stewart, *historian*
Paul Plumb, *photographer*

ORATORIO CHOIR PERSONNEL

Kurt Weinzinger, *director*
Wallace L. McCloy, *assistant*
Marybeth Reynolds, Shauna Knight, *accompanists*

First Sopranos
Rachel Beck
Kathryn Behunin
Jean Blank
Kathy Burke
Ginny Chitwood
Joy Farnsworth
Sherrie Farr
Lee Faulkner
Linda Haneberg
Diana Harris
Rhenda Hausen
Linda Kunz
Terrie Landvatter
Jane Macdonald
Nancy Norton
Yvonne Payne
Alice Rever
Ellen Rosenblad
Marianne Schenk
Susan Smith
Ann Stapeley
Darlene Straup
Karen Thompson
Carol Watson
Vicki Wilkins
Kathryn Willey
Susan Woodward
Judi York
Susan Young

Second Sopranos
Julene Babbel
Cyndie Bailey
Ema Jo Bascom
Margaret Ann Bone
Linda Braithwaite
Anne Butler
Diane Cahoun
Linda Cawood
Cathy Christensen
Trish Christensen
Barbara Davies
Harriet Defa
Barbara Gibson
Sue Hickson
Tauna Huish
Janice Jackson
Sharon King
Gwen Lesher
Sandy Lewis
Margaret Maughan
Toby Purviance
Linda Roebecker
Jeana S. Stanard
Grace Stitely
Joalene Westenkow
Karen Wilcox

First Altos
Gayle Andrus
Jeanette Avery
Teri Baker
Susan R. Baxter
Pamela Cardon
Bonita Christensen
Ronaele Dastrup
Diana Downs
Dianne Feinauer
Merrily Fields
Sherri Gudmundson
Grettle Haglund
Liisa Hanski
Janette Hoggard
Judy Carol Johnson
Allyson Kest
Nancy Larson
Karrol Lyman
Annette O'Donal
Sandra Pierce
Dianne Shafer
Susan Sheldon
Cathie Smith
Patty Synold
Helene Wood

Second Altos
LaDawn Andersen
Susan Arrington
Bente Bakken
Shauna Christensen
Kathy Cox
Judi Cutright
Janet Davidson
Sharyn Gardner
Linda Goodson
Claire Hendrix
Marilyn Holyoak
Terry Jensen
Karla Kofoes
Joan Redd
Emeren Reeder
Bonnie Rockwell
Dianne Scoville
Merle K. Shumway
Sheila Sorensen
Helen Steed
Caylene Steele
Penelope Ward
LaRu K. Westover
Bonnie Wilcken
Patricia Worthington

First Tenors
Donald Attridge
Even L. Call
Dave Goff
Wallace L. McCloy
Terry McCombs
Richard Oman
Glen Overton
Hanford Searl
Curtis A. Shawcroft
Tom Stosich
Barry J. Stratton

Second Tenors
Paul Broadhead
Larry Goff
Jon Green
Carl G. Gyori
Rusty Howard
Ken Noble
Michael Pickett
Steve Shipley
Tom Smith
Paul Stratton
Londel Terry
Steven Udall
Kenneth Woods
Farrel Zeeman

Baritones
Gordon Brown
Raymond Carroll
Dean Collinwood
Warren Davidson
Alan De Witt
Richard Dixon
David Fales
Grant Fry
Jim Grant
Mark Hopkin
Jim Jett
Gregory Jones
Randall Lund
Frank V. Malquist
Brian Manwaring
Mike Ohman
Kim Orton
Bill Peterson
Stephen Pierce
Roland D. Rich
Nick Shumway
Paul Sorenson
Doug Stone
Richard Todd
Richard B. Waite
Des Wilson

Basses
Thayne I. Andersen
Vaughn C. Benson
David Brandt
Gordon Burkhart
Lewis Church
Kipp Crew
Bob Drew
Bob English
Wayne Gifford
Lee Goulding
Doug Hindmarsh
Richard Jackson
Alan R. Littell
Rick Olsen
Dave Power
Don Reynolds
Frank Schetselaar
Frank Sorenson
Del Terry
Arthur R. Tilford

Oratorio Choir Offncers

Barry J. Stratton, *president*

Bonnie Rockwell, *social chairman*
Annette O'Donnal, *historian*
Sue Woodward, *social chairman*
Jolene Westenkow, *treasurer*
Linda Lee Cawood, *attendance secretary*

BRIGHAM YOUNG UNIVERSITY

SYMPHONY ORCHESTRA

CONCERT TOUR

March 13-20, 1968

BRIGHAM YOUNG UNIVERSITY

Ernest L. Wilkinson, *president*

Brigham Young University is located at the foot of the majestic Wasatch Mountains overlooking Provo, Utah, a city of some 43,000 people. The University places special emphasis on spiritual values as well as friendly association and knowledge. It was established by and is sponsored by The Church of Jesus Christ of Latter-day Saints.

This year the enrollment totals over 20,000 students from all of the fifty states and from fifty-three foreign countries, making BYU the largest church-affiliated university in the United States.

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Lorin F. Wheelwright, *dean*

Established in 1925, the college has become one of the major areas of the University. It is comprised of four departments: Art, Communications (including radio and T.V.), Speech and Dramatic Arts, and Music.

There are, at present, nearly 1700 majors enrolled in the college. Since its inception it has been the policy of the University to give students maximum experience in artistic and creative expression. The magnificent Harris Fine Arts Center, completed in the fall of 1964, contains, in addition to complete classroom facilities, three theatres, two concert halls, a spacious art gallery, and television and radio studios. These facilities provide space for hundreds of concerts, plays, recitals, and exhibits throughout the year.

DEPARTMENT OF MUSIC

A. Harold Goodman, *chairman*

An academic faculty of 30, with 23 special instructors, and 33 graduate assistants, provides instruction for over 450 music majors. The students, in addition to their academic classes, participate in one or more of the eight choruses, four orchestras, four bands, stage band, opera workshop, and flourishing chamber music program.

The department endeavors to prepare majors and minors of professional excellence and to disseminate to the student body as a whole an appreciation of the great music of our civilization as a deep and vital spiritual force. In line with this pursuit, the lyceum series for students and townspeople has been associated with the University throughout its history, and has included performances by the major symphony orchestras of the world, as well as chamber groups and solo artists of international repute.

ORCHESTRAS OF BRIGHAM YOUNG UNIVERSITY

Ralph G. Laycock, *director of orchestras*

SYMPHONY ORCHESTRA

This group concertizes extensively both alone and in conjunction with choral groups, performing the master works of all eras.

Membership in open, by audition, to any player of an orchestral instrument enrolled at the University. Rehearsals are held daily for fifty minutes.

CHAMBER ORCHESTRA

Organized to explore and perform the large repertoire of music written specifically for small orchestra, this group, made up of advanced instrumentalists, meets for four hours per week.

FACULTY SINFONIETTA

New this year, this chamber group will have given three concerts on campus by the end of May, and will have performed also in the Assembly Hall in Salt Lake City, Utah.

CONCERT ORCHESTRA

Membership is open without audition to BYU students. The repertoire is less demanding; consequently more individual help can be given than is possible in the more tightly-scheduled organizations mentioned above.

THEATRE ORCHESTRA

Made up of members of the Symphony Orchestra on a rotating basis, this group provides the accompaniments for operas and musical shows.

UTAH VALLEY YOUTH SYMPHONY

Co-sponsored by the BYU Music Department and the Division of Special Courses and Conferences, this orchestra selects its members, by audition, from among those students who are and remain active participants in their own high school and junior high school instrumental programs. Meeting each Saturday morning during the winter months, they give a full evening's concert early in March.

SUMMER SCHOOL ORCHESTRA

This group meets twice a week throughout both terms of summer school.

SUMMER MUSIC CLINIC

Symphony Orchestra, Chamber Players, and String Orchestra will provide opportunity for students from junior high school age to adult to participate in groups appropriate to their level of advancement during the two-week period from July 29 till August 10. Full information about the orchestras, bands, choruses, chamber music and other activities during this intensive festival of learning may be obtained from Special Courses and Conferences, Rm. 242, HRCB, Brigham Young University, Provo, Utah 84601.

TOUR ITINERARY

March 13	Provo, Utah	March 17	Seattle, Washington
March 14	Ogden, Utah	March 18	Pasco, Washington
	Weiser, Idaho	March 19	La Grande, Oregon
March 15	Pasco, Washington		Nyssa, Oregon
	Yakima, Washington	March 20	Burley, Idaho
March 16	Tacoma, Washington		

RALPH G. LAYCOCK, *director of orchestras*

Born and raised in Canada, Professor Laycock took his A.B. degree in 1941 at Brigham Young University, majoring in music. After three years as bandsman and conductor in the Royal Canadian Air Force, he attended Juilliard School of Music in New York City, graduating with the M.S. degree in orchestral conducting in 1948. He is currently completing the D.M.A. program in Conducting at the University of Southern California.

After a season as a member of the Utah Symphony, he accepted a position as woodwind instructor at Drake University, leaving there in 1953 to become director of bands at his alma mater.

During the past fourteen years, he has been active as conductor of bands, orchestras, musical shows, operas, small ensembles, and church choirs. At present he is director of the BYU Symphony Orchestra, Chamber Orchestra, and the Utah Valley Youth Symphony, and conducts the orchestra for the Repertory Dance Theatre, a professional company in Salt Lake City working under a Rockefeller grant. Active as a guest conductor, he last year directed the Arizona All-State Orchestra, and will spend ten days in Hawaii this May with the All-State Band. His column, "Conductor's Corner," appears regularly in the Instrumentalist Magazine.

This is his third appearance in ten years on national conventions, having conducted the BYU Concert Band in performances at the National Convention of the MENC at Los Angeles in 1958, and at the National Convention of the CBDNA at Tempe, Arizona, in 1964.

He is currently serving as vice-president of orchestra in the Utah Music Educators Association.

CYNTHIA VANCE, *concertmistress*

Born in Chicago, Illinois, Miss Vance began the study of the violin at the age of eight under Dr. Sylvan Ward of the Chicago Music College. Moving to Provo, Utah, a year later, she has continued under several teachers at Brigham Young University. Now a sophomore, majoring in music, she is a private student of Professor Percy Kalt.

As a scholarship student at the National Music Camp at Interlochen in 1965, she studied with Miss Carol Glenn. In addition, she has nine years of piano study to her credit.

She played for six seasons in the Utah Valley Youth Symphony and was twice concertmistress of the BYU Summer Music Clinic Symphony Orchestra. She has been featured as soloist with the Utah Valley Symphony Orchestra and the Music Clinic Orchestra. Last spring she received a standing ovation for her performance of the first movement of the Khatchaturian Violin Concerto with the BYU Symphony Orchestra during their concert for the Western Division Convention of the MENC at Las Vegas, Nevada.

MERRILL BRADSHAW, *composer-in-residence*

A native westerner, Dr. Bradshaw, teacher of composition at BYU, graduated with an A.B. degree from BYU in 1954, and an M.A. in 1955. He acquired the M.Mus. degree from the University of Illinois in 1956, and a D.M.A. in composition in 1962 from the same institution.

In addition to intensive study of the piano, he studied composition under Leon Dallin, Robert Palmer, and Burrill Phillips. His "Divertimento for Band" was performed by the BYU Concert Band at the national convention of the CBDNA in 1964; his "Articles of Faith" was sung by the BYU A Cappella Choir at the national convention of the MENC in St. Louis, and his Third Symphony was performed by the BYU Symphony Orchestra at the Western Division Convention of the MENC last year, and will be given four performances throughout the state by the Utah Symphony during April. His most recent composition, "Fanfares and Solemnities," was premiered March 2 by the BYU Symphonic Band at the Western Division Convention of the CBDNA at Provo, Utah.

PROGRAM

for the

National Convention

of the

Music Educators National Conference

March 17, 1968
1:30 p.m.

Opera House
Seattle, Washington

Overture to *Ruy Blas* ..... Felix Mendelssohn

Facets ..... Merrill Bradshaw

Movement for Orchestra ..... Vaclav Nelhybel

(a public reading-rehearsal)
Vaclav Nelhybel, *conductor*

Roman Festivals, a Symphonic Poem ..... Ottorino Respighi

Circenses

The Jubilee

The October Festival

The Epiphany

REPERTOIRE

Concert programs will be selected from the following listing:

Overture to *Ruy Blas* ..... Felix Mendelssohn

Overture to *Ruy Blas* was written in 1839 to act as the prelude for a performance of Victor Hugo's play of the same name. Though Mendelssohn did not like the play, nonetheless he took enough pride in his composing to provide it with a highly dramatic and successful introduction.

Facets ..... Merrill Bradshaw

Facets was commissioned by the BYU Symphony Orchestra for its 1965-66 season. Its premiere performance took place under the baton of Ralph G. Laycock on February 13, 1966. The work is an attempt to exploit the various ways in which a twelve-tone theme can be presented, modified, and manipulated to fit the changing requirements of different parts of a piece. The solo flute at the beginning presents the row in its simplest form, and each section of the piece develops a new treatment of the same idea. The various treatments, dramatic, martial, introspective, declamatory and rhythmic, culminate in a climactic section which then fades through a retrospective statement of the row in the clarinet into infinity at the end. The work has also been performed by the Phoenix Symphony under Guy Taylor. Serge Huff of the *Phoenix Gazette* describes Facets as "the expression of an obviously gifted creative artist's conceptual variations of a musical idea."

Movement for Orchestra ..... Vaclav Nelhybel

Commissioned by the MENC for presentation at this time and in this fashion, this work is being given its first public reading and rehearsal today under Mr. Nelhybel.

Roman Festivals ..... Ottorino Respighi

Circenses

The threatening sky hangs over the Massimo Circus, but it is the peoples' holiday: *"Ave Nero"*! The iron doors are unlocked, the strains of a religious song and the howling of wild beasts float on the air. The crowd rises in agitation: unperturbed, the song of the martyrs develops, conquers and then is lost in the tumult.

The Jubilee

The pilgrims trail along the highway, praying. Finally appears from the summit of Monte Mario, to ardent eyes and gasping souls, the holy city: "Rome! Rome!" A hymn of praise bursts forth, the churches ring out their reply.

The October Festival

The October festival in the Roman "Castelli" covered with vines: hunting echoes, tinkling of bells, songs of lovely love. Then in the tender even-fall arises a romantic serenade.

The Epiphany

The night before Epiphany in the Piazza Navona: a characteristic rhythm of trumpets dominates the frantic clamour: above the swelling noise float, from time to time, rustic motives, saltarello cadenzas, the strains of a barrel-organ of a booth and the appeal of the proclaimer, the harsh song of the intoxicated and the lively stornello in which is expressed the popular feelings: *"Lassàtece passà, semo Romani!"* ("We are Romans, let us pass!")

The Walk to the Paradise Garden ..... Frederick Delius

The Walk to the Paradise Garden, from Delius' opera, *A Village Romeo and Juliet,* introduces the scene wherein the unfortunate couple find temporary solace in the Paradise Garden, where there is "an old dilapidated little country house with a rather high veranda, situated in a beautiful garden run wild. Everything shows traces of bygone beauty."

Capriccio Espagnol ..... Rimsky-Korsakow

". . . is a brilliant composition for the orchestra . . . the change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, the brief virtuoso cadenzas for instruments-solo, the rhythm of the percussion instruments, etc., constitute here the very essence of the composition and not [just] its garb or orchestration."

Symphony No. 5 ..... Peter Tchaikovsky

One of Tchaikovsky's most popular melodies, (indeed, with added lyrics it appeared on the "Hit Parade"), graces the second movement. Introduced by the French horn, it is passed around, reaching its climax in a grandiose treatment by the full orchestra. The third movement is a waltz, the graciousness of which is doubly refreshing after the highly-charged emotional climax of the previous movement.

Irish Tune from County Derry ..... arr. Percy Grainger

There are few folk songs as lovely as "Londonderry Air," particularly as performed in this version for strings and horns, arranged by Percy Grainger.

SYMPHONY ORCHESTRA PERSONNEL

(strings listed alphabetically)

First Violin
Cynthia Vance, *concertmistress*
Linda Andrew
Doris Ann Biggers
Lynne Francis
Don Galbraith
Erlyn Gould
Sandy Jackson
Dale Johnson
Roland Monson
Chris Nokleby
Cathie Olson
Cheryln Olson
Ginny Philips
Jeanine Roach
Darlene Sanders
Myrna South
Patty Stewart
Mel Stott

Second Violin
Craig Rollins, *principal*
Mary Margaret Allgaier
Janet Bartschi
Janet Bateman
Linda Haldeman
Lois Johnson
Pam Mallory
Pat Mallory
Julia Monson
Chad Murdock
Diane Noble
Dan Orgill
Ingeborg Reistad
Carolyn Smith
Renee Swenson
Rise Jan Talbot
Claudia Weaver
Carlene Williams
Cheryl Woolf
Gerry Zirker

Viola
Janet Smith, *principal*
Charles Brown
John Carter
Darlene Cook
John Englund
Irene Hatton
Terry Hill
Cynthia Larsen
Georgia Law
Diane Peterson
M'Jean South

Cello
Dorothy Witt, *principal*
Phyllis Baker
Leta Boyer
Bob Englund
Hans Hansen
Vaughan North
Walter Whipple
Kathy Wilson

Bass
Noel Brown+ *principal*
Jim Adams
Dell Fields
Patricia Haglund
Karl Stice
David Ward
Lee Williamson

Piccolo
Linda Laycock

Flute
Jo Marcune*
Linda Laycock
Elizabeth Erickson
Susan Johnson

Oboe
Jerry Clark*
Jean Hall
Paul Plumb
Wayne Potts

English Horn
Paul Plumb

Eb Clarinet
Cheryl Oliver

Clarinet
Judy A. Smith*
Cheryl Oliver
Kathy Kennard
Bruce Bastian

Bass Clarinet
Bruce Bastian

Bassoon
Brent Faulkner*
Tonia Marcune
Scott Dorton
Charles Call

Contrabassoon
Charles Call

French Horn
Stewart Smith*
Lynn Robinson
Rick Lacey
Marta Palmquist
David Bartholomew

Trumpet
Gaylord Durland*
Randy Towery
William Nelson
Kim Johnson
Newell Dayley+
Don Galbraith
Marta Palmquist

Trombone
Richard Ross*
Bob Uzzardo
Alan Johnson

Tuba
Clyde Wardle

Harp
Patricia Mallory

Timpani & Percussion
Robert Campbell+
William Nelson
Stephanie Steele
Susan Johnson
John Carter
Jean Hall
Bruce Bastian
Scott Dorton
Dorothy Witt

Piano
Myrna South
M'Jean South

Organ
Janet Bateman

Mandolin
Dale Johnson

*section leader

+graduate assistant

Symphony Orchestra Officers

Dale Johnson, *president*

Cheryl Oliver, *vice-president*

Ginny Philips, *secretary-treasurer*

Patty Stewart, *historian*

Paul Plumb, *photographer*

Tour booked by BYU Program and Speakers Bureau, Norman L. Nielsen, *acting director.*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

PEGGY MILLIGAN, *organ*
student of J. J. Keeler

in

SENIOR RECITAL

8:15 p.m.
Sunday, March 17, 1968

1967-68 Series No. 91

PROGRAM

I

Fantasia in G major ..... Bach

Chorale Prelude:
By the Waters of Babylon ..... Bach

Cortege et Litanie ..... Dupre

II

Benedictus ..... Reger

Four Chorale Preludes on *Vom Himmel Hoch da Kom ich Her* ..... Pepping

Interlude ..... Anderiessen

Sonata da Chiesa ..... Anderiessen
(Tema con Variazioni e Finale)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

James Arthur Smith, *baritone*
student of Robert H. Downs
assisted by Connis Kirkman, *piano*

in

SENIOR RECITAL

8:15 p.m.
Wednesday, March 20, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 92

PROGRAM

I

On the Morrow (English folk song) ..... arr. Gaines
The Knotting Song ..... Purcell
Non lo diro col labbro ..... Handel
Pur diceste, O bocca bella ..... Lotti

II

Botshaft ..... Brahms
Die Mainacht ..... Brahms
Heimliche Aufforderung ..... R. Strauss
Cäcilie ..... R. Strauss

III

Vision fugitive, from *Herodiade* ..... Massenet

INTERMISSION

IV

Three Brazilian Songs ..... Guarnieri

Vai Azulao
Vou-me embora
Quando embalada

V

Dover Beach ..... Barber

Helen Robinson, *violin* — Marilyn Hales *Viola*
Pat Grover, *volin* — Joy Viehweg, *cello*

The Vagabond ..... Vaughn-Williams
The Daisies ..... Barber
Breath of a Rose ..... Still
Love Went A-Riding ..... Bridge

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

A CAPPELLA CHOIR
IN
CONCERT

8:15 p.m.
Thursday, March 28, 1968

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 95

PROGRAM

Theme:

For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads. Wherefore, lift up thy heart and rejoice, and cleave unto the covenants which thou hast made.* (D&C 25: 12, 13)

I

Singet dem Herrn ein neues Lied (Motet No. 1) ..... Johann Sebastian Bach
(1685-1730)

Continuo: Mary Beth Reynolds, *organ*
Dorothy Witt, *cello*

This magnificent chorus, long considered a challenge for the most ambitious choirs, well deserves its place among the mightiest creations from the pen of the great German master of the Baroque period. This is the work which so impressed Mozart that he was prompted to exclaim "That is indeed something to take a lesson from!" The poet Goethe remarked, concerning the antiphonal effects of the music ". . . it is as if the eternal harmony were conversing with itself."

The Motet is in four sections: the first, a majestic bipartite prelude and fugue, is based on a paraphrase of Psalm 149; the second, a chorale fantasia, has as its text the third stanza of Johann Gramann's hymn, *Nun lob', mein Seel, den Herren,* a favorite chorale of Bach; the third is a bridge to the closing fugue, and both of the last movements are based on Psalm 150.

The question of whether or not to perform this music with or without instrumental accompaniment is one which is frequently raised. It is likely that the composer generally used instrumental support with his choris, but it can be and has been done effectively without. The term "a cappella' is itself open to question, referring more to a "church style" than to strictly unaccompanied music.

"Sing ye to the Lord a new song. The assembly of saints blessed sing forth his praises. The sons of Zion be joyful, extolling their gracious King; yea, let them praise His glorious Name in their dancing, with timbrel and harp. God, like a kindly father, hath pity on His children dear. His loving arms will gather all who are His with childlike fear. All that hath life and breath, praise ye the Lord. Alleluia."

II

Blessed is the Man ..... Sergei Rachmaninoff
(1873-1943)

Resignation ..... Hugo Wolf
(1860-1903)

"Come earth's true friend, thou tranquil night!
As thou dost fall o're plain and height,
The breezes all are sleeping;
As thou dost fall o'er plain and height,
Sings praise to gracious God that He
Still holds him in His keeping.
Like clouds flies on each fleeting year,
And leaves me standing lonely here,

By all the world forgotten.
Then, mystical, thou com'st to me
Whilst resting neath this woodland tree,
And mem'ries are begotten!
O earth's true friend, thou tranquil night!
Beside my wearied form alight,
The sea now dark is growing.
From pain and pleasure let me rest
Till here, its power to manifest,
The morning sun is glowing."

Deux Chansons ..... Maurice Ravel
(1875-1937)

Nicolette

Nicolette, at evening song, went a-roaming in the field,
to pick starry white daisies, bright jonquils and May-lillies.
Merrily was skipping, listlessly was tripping,
glancing here, there, and everywhere.

Growling old wolf came to pass, bristling-haired, sparkling eyed:
"Stay! Stay! sweet Nicolette, to Grandmother wilt thou come?"
Away 'til quite breathless, fled poor Nicolette,
letting fall mob-cap and white clog-shoes.

Gentle page came then thereby, with blue hose and doublet grey;
"Stay! stay! sweet Nicolette, wilt thou have a lover true?
Wise, form him turned away poor Nicolette, sore,
oh! so sore of heart.

Last met she a grey-haired lord—ugly, vile, corpulent.
"Stay! stay! my Nicolette; all this gold I give to thee!"
Swiftly ran to his arms our good Nicolette,
Back no more to the field has she come.

Trois beaux oiseaux du paradis

Louise Madsen, *soprano* — Amy Owen, *contralto*
Richard Farr, *tenor* — Steve Reed, *bass*

Three lovely birds from Paradise (my beloved) is to the fighting gone) have flown along this way. The first was bluer than heaven's blue (my beloved is to the fighting gone), the second white as the fallen snow, the third was wrapt in bright red glow. "Ye lovely birds from Paradise (my beloved is to the fighting gone), what bring ye then this way?" "I bring to thee a glance of azure (Thy beloved is to the fighting gone)." "And I on fairest snow-white brow, a fond kiss must leave, yet purer still." "Thou bright-red bird from Paradise (my beloved is to the fighting gone), what bringest thou to me?" "A faithful heart all crimson red (thy beloved is to the fighting gone)" . . . "Ah! I feel my heart growing cold . . . Take it also with thee."

Psalm 98 ..... Hugo Distler
(1908-1942)

Sing to the Lord
And He Conquereth
Praise Ye Our Maker

INTERMISSION

III

In the Beginning ..... Aaron Copland
(1900-)

Helen Patten, *mezzo soprano* and choir

According to Joseph Machlis "For many listeners Aaron Copland is the representative American composer of the mid-twentieth century." That this is so is likely due to the fact that, with all its imaginativeness, his music, founded strongly upon diatonic harmony, and basic intervals such as thirds, fourths, and fifths, as well as a strong rhythmic drive contrasted with infinite tenderness, has much appeal to the American listener. His style might be called more strongly personal than any other American's since MacDowell. The text is from the first two chapters of the Book of Genesis.

IV

To be Sung of a Summer Night on the Water ..... Frederick Delius
(1862-1934)

Like as the Culver on the Barèd Bough ..... Halsey Stevens
(1908-)

Gayle Groo, *conducting*

French Choruses from *The Lark* ..... Leonard Bernstein
(1918-)

Spring Song
Court Song
Soldier's Song

Judd Shafer, *counter tenor*
Shirley Smurthwaite, Gayle Groo, *sopranos*

Goin' Home On a Cloud ..... Michael White

Lolly Sedgwick, Colleen Hogenson and Choir

If I Got My Ticket ..... Spiritual, arr. Shaw

Ralph B. Woodward and Choir

Theme:

For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads. Wherefore, lift up thy heart and rejoice, and cleave unto the covenants which thou hast made.* (D&C 25: 12, 13)

*Music composed by Dr. Robert Cundick

The choir extends grateful appreciation to Dr. Cundick for composing the music for their theme.

A CAPPELLA CHOIR

EUROPEAN TOUR PERSONNEL

Dr. Ralph Woodward, *director*

Gayle Groo, *graduate assistant*

Sporanos
Marilyn Cloward
Carol Goodson
Gayle Groo
Elizabeth Hall
Judy Haller
Coleen Hogenson
Sharon Johnson
Carol Keddington
Sandra Kidd
Wanda Lloyd
Louise Madsen
Karen Schneider
Peggy Self
Shirley Smurthwaite
Rise Talbot
Susan Taylor

Tenors
Don Bennion
Steve Broadhead
Dick Bullock
Richard Farr
Ted Lewis
Judd Shafer
Larry Vincent
John Winder
Ralph B. Woodward
Dennis Yarrington

Altos
Kathy Austin
Diane Biggs
Kathy Bulkeley
Cathy Cook
JoAn Gedge
Linda Grover
Karen Hoyal
Camille McClung
Patti O'Brien
Amy Owen
Helen Patten
Lolly Sedgwick
Ann Webb

Basses
Bob Breton
Bob Brock
John Gibbs
Ron Jones
Ray Kinghorn
Steve Reed
Que Sorensen
Bruce Sullivan
Des Wilson

Choir Officers

Bob Breton, *president*
Judy Haller, *secretary*
Ron Jones, *social chairman*
Patti O'Brien, *social chairman*
Sharon Johnson, *historian*
Bob Brock, *publicity chairman*
Steve Broadhead, *dress chairman*
Marilyn Cloward, *dress chairman*
Que Sorensen, *riser chairman*
Judd Shafer, *IOC representative*
JoAn Gedge, *devotionals*
Ralph B. Woodward, *finance mgr.*
Larry Vincent, *dues representative*
Helen Patten, *dues representative*
Des Wilson, *stamp drive*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

Friday
1967-68 Series

12:10 p.m.
Franklin S. Harris Fine Arts Center
Madsen Recital Hall

March 29, 1968
No. 94a

PROGRAM*

Soaring . . . . . Schumann
Sharon Porter, piano

Se l'aura spira . . . . . Frescobaldi
Che faro senza Euridice . . . . . Gluck
Diana Downs, mezzo-soprano
Sandy Taylor, piano

Deh vieni alla finestra . . . . . Mozart
Non piu andrai . . . . . Mozart
Richard Wilson, baritone
Elaine Yamashita, piano

Amorosi miei giorni . . . . . Donaudy
Voi lo sapete, from Cavalleria Rusticana . . . . . Mascagni
Martha D'arc, soprano
Paul Nielson, piano

Concert Piece, op. 94 . . . . . Saint-Saens
Linna Barton, french horn
Janet Mumford, piano

Petite Piece Concertante . . . . . Balay
Ferril Muir, trumpet
Susan Arrington, piano

Prelude from Pour le Piano . . . . . Debussy
Cathie Smith, piano

Lord, God of Abraham, from Elijah . . . . . Mendelssohn
It is Enough, from Elijah . . . . . Mendelssohn
David Power, baritone
Roseanne Callister, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STUDENT CHAMBER RECITAL

Cynthia Vance, *violin*
Dorothy Witt, *violoncello*
John Englund, *viola*

8:15 p.m.
Friday, March 29, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 95

PROGRAM

Trio, op. 53 No. 1 ..... J. Haydn

Allegretto ed innocente
Presto

Trio in E flat major, op 3 ..... Beethoven

Allegro con brio
Andante
Menuetto allegretto
Adagio
Menuetto moderato
Finale (Allegro)

INTERMISSION

Serenade, op. 10 ..... Erno V. Dohnanyi

Marcia
Romanza
Scherzo
Tema con variazioni
Rondo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

EIGHT STAKE FIRESIDE

featuring the

BYU Musical Organizations
in a
Concert of Sacred Music

7:00 p.m.
Sunday, March 31, 1968

George Albert Smith Fieldhouse

1967-68 Series No. 96

PARTICIPATING ORGANIZATIONS

Combined Orchestras ..... Prof. Ralph G. Laycock, *director*

Symphonic Band ..... Grant C. Elkington, *conductor*

A Cappella Choir ..... Dr. Ralph Woodward, *director*

Male Chorus ..... Dr. Ralph Woodward, *director*

Oratorio Choir ..... Prof. Kurt Weinzinger, *director*
Marybeth Reynolds, *piano*

University Chorale ..... Prof. Kurt Weinzinger, *director*
Gayland Thomas, *assistant*
Walter Whipple, *organ*

Women's Chorus ..... Prof. Robert Downs, *director*

Brass Ensemble ..... Newell Dayley, *director*
Dr. Charles Metten, *reader*
Prof. Dale Fletcher, *selection of projected paintings*

Combined organizations conducted by Ralph G. Laycock

PROGRAM

Brass Ensemble ..... Prelude Music

All Glory, Laud and Honor ..... Bach

Religious Music for Band ..... Mailman
Adagio
Giocoso

Salvation Belongeth To Our God ..... Tschesnokov

Blessed Jesu, Fount of Mercy ..... Dvorak

Crucifixus ..... Gabrieli

Final Chorus from *St. Mathew Passion* ..... Bach

Christus factus est pro nobis ..... Bruckner

Alleluja, Christ Is Risen ..... Kopolyoff

Alleluja, from *Exultate Jubilate* ..... Mozart

Psalm 98 ..... Distler

Intermezzo and Easter Hymn, from *Cavalleria Rusticana* ..... Mascagni
Santuzza: Margaret Woodward
Lucia: Helen Richards

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

APRIL FOOL

THE CONCERT OF

ONE HUNDRED SIXTY FINGERS

8:15 p.m.

Monday, April 1, 1968

Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 101

*PROGRAM**

Hornpipe
Wals
Scherzo
Tarantella

Four Composers, 160 Fingers

Illustrated History of the Clarinet — *Ralph G. Laycock*
Lucy T. Laycock

Rigoletto-Americano — *Wallace McCloy, tenor*
Lynn Hansen, tenor
Robert Downs, bass
Richard Robison, bass

"Do You Think that Tending Kids is a Pleasure"
Kerril Sue Rollins, soprano
Gay Lofgren, piano

"I'm a Girl from Panguitch, Utah" — *Linda Steimle, m.s.*
Gay Lofgren, piano

Invitation to the Wals, and 160 Fingers

"Home on the Range" (a la First Year Theory)
Slag-Pile Technique
Shirley Smurthwaite - Melva Allred, sopranos
Gayle Groo - Helen Richards, altos
Clawsen Cannon, tenors
Richard Robinson - Robert Downs, basses

The "Dove" and the "Hawk"
Noel Brown, double bass
Percy Kalt, violin
Connie Kirkman, piano

Baby Needs a Change — *Kerril Sue Rollins, soprano*
Linda Steimle, alto
Gaylin Thomas, tenor
Lamar Laws, baritone
Gay Lofgren, piano

Los Angeles Symphony
Harold Laycock

Madame X

The Fifth, and 160 Fingers

**Jacob Bos, Coordinator*

16 PIANOS

Susan Clare Burrows
John Douglas Childs
Jolene Laycock Curran
Lynn Dean
Elizabeth Ann Erickson
Bonnie L. Goodliffe
Daniel C. Harrison
Nancy Ellen Holt
Connie Kirkman
Shauna Kleine
Shauna Melchin
Jeanne Peterson
Mary Beth Reynolds
Myrna Lynn South
Ruth Thomson
Susan Young

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ORATORIO CHOIR

Kurt Weinzinger, *director*

and

UTAH VALLEY SYMPHONY

Glenn Williams, *director*

in

CONCERT

8:15 p.m.

Wednesday, April 3, 1968
Thursday, April 4, 1968

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1967-68 Series Nos. 98, 99

PROGRAM

And the Child Waxed Strong ..... Gerrit de Jong

The composer calls this work a symphonietta for orchestra because it is a short, one-movement symphony.

Dr. de Jong, Dean of the BYU College of Fine Arts from 1925 to 1959, is being made an honorary life member of the Utah Valley Symphony. Since the very beginnings of the symphony nine years ago, Dr. de Jong has given full support, and, in the words of one orchestra member, has "drummed the cause."

Tribute will be paid to Dean de Jong by Dr. Scott P. Wallace on April 3, and by Mr. Jon G. Clark on April 4, Dr. Wallace is a member and Mr. Clark, vice president of the Board of the Utah Valley Symphony Association.

Hary Janos Suite ..... Zoltan Kodaly

Hary Janos is a national figure in Hungarian folklore. He is a dreamer poet and the suite is his fanciful telling of exploits in battle and romance. (There is a Hungarian superstition that a listener's sneeze attests to the speaker's truthfulness. Hary's tale begins with a sneeze from the orchestra.)

Prelude — The Fairy Tale Begins
Mary Louise, wife of Napoleon and daughter of the emperor, stops in Hary's village on her way to Vienna, sees the young peasant, falls in love with him insists that he go with her. He agrees, but takes his fiance along.

Viennese Musical Clock
In Vienna, Hary is the court favorite; he is fascinated by everything, particularly the musical clock with its soldier figures appearing and disappearing.

Song (This is the only authentic folksong in the suite)
At times, though, Hary longs for the simple life of his village.

The Battle and Defeat of Napoleon
Meanwhile, Napoleon arrives with troops to put an end to his wife's carrying on. But Hary defeats the army and brings Napoleon to his knees.

Intermezzo (This is an adaptation of a stylized dance tune of the 18th and 19th centuries.)

Entrance of the Emperor and His Court
Returning in glory to the court, Hary renounces his short-lived glory for a life with his village sweetheart.

Dr. Glenn R. Williams, *conductor*

INTERMISSION

Requiem in D minor, K626 ..... Wolfgang Amadeus Mozart
(Missa pro defunctis)

Early in 1791, Mozart, who needed money desperately, accepted a commission from an unidentified "mystery" patron to write a requiem. After finishing a few pages, he had a premonition of his death and from then on had the notion that he was writing it for his own funeral. He died before its completion, but not before carefully briefing his assistant, Franz Suessmayer, who went ahead and completed the works.

I. INTROIT AND KYRIE — Chorus with Soprano Solo

Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion;
et tibi reddetur votum in Jerusalem:

Exaudi orationem meam,
ad Te omnis caro veniet.
Kyrie eleison,
Christe eleison,
Kyrie eleison.

Rest eternal grant unto them, O Lord:
and let light everlasting shine upon them.
To Thee is praise given, O God, in Sion;
and unto Thee shall the vow be performed in Jerusalem;
hear my prayer, unto Thee all flesh come.

Lord have mercy upon us,
Christ have mercy upon us,
Lord have mercy upon us.

II. DIES IRAE — Chorus

Dies irae, dies illa
Solvet seclum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

The day of wrath, that day
Shall reduce the world to ashes,
As David and the Sibyl testify.
How great the trembling shall be,
When the Judge shall come
Who sternly knoweth all things.

III. QUARTET

Tuba, mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

The trumpet, sending its wondrous sound
Through the sepulchres in every land,
Shall gather all before the throne.
Death and Nature will stand aghast,
When all creatures shall rise again
To answer the Judge.
The written book will be brought forth,
In which all is contained
Whence the world is to be judged.
When therefore the Judge will be seated,
Whatever is hidden shall appear:
No wrong will remain unpunished.
What shall I, a poor sinner, then say?
What patron shall I entreat?
What even the just man is scarcely safe?

IV. CHORUS

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of tremendous majesty,
Who saves freely those to be saved,
Save me, O fount of mercy.

V. QUARTET

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.
Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco, tanquam reus:
Culpa rubet vultus meus;
Supplicanti parce, Deus.
Qui Mariam absolvisti
Et latronem exaudisti
Mihi quoque spem dedisti.
Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Remember, O good Jesus,
That I am the cause of Thy earthly journey:
Do not destroy me on that day.
Seeking me, Thou didst sit down, weary:
Thou didst redeem me, suffering the cross:
Such labor should not be futile.
O just Judge of vengeance,
Grant the gift of remission
Before the day of reckoning.
I groan, as one who is accused:
Guilt reddens my cheek;
Spare Thy supplicant, O God.
Thour who didst absolve Mary Magdalene,
And didst listen to the thief,
Hast given hope also to me.
My prayers are not worthy:
But Thou, who are good, grant graciously
That I may not burn in everlasting fire.
Among Thy sheep give me a place,
And from the goats keep me separate,
Placing me at Thy right hand.

VI. CHORUS

Confutatis maledictis,
Flammis acribus addictis:
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

When the wicked have been confounded,
And cast into the devouring flames,
Call me with the blessed.
I pray, suppliant and kneeling,
My heart crushed as to ashes:
Watch over my final hour.

VII. CHORUS

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus:
Pie Jesu Domine,
Dona eis requiem.

Tearful shall be that day
When there will arise from ashes
Guilty man, to be judged.
Spare him then, O God:
O good Lord Jesus,
Grant them rest.

VIII. OFFERTORY — Chorus with Quartet

Domine Jesu Christe, Rex Gloriae,
libera animas omnium fidelium defunctorum
de poenis infemi,
et de profundo lacu:
libera eis de ore leonis,
ne absorbeat eas tartarus.
ne cadant in obscurum;
sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.

Lord Jesus Christ, King of Glory,
free the souls of all the faithful departed
from the pains of hell,
and from the bottomless pit:
free them from the mouth of the lion,
that hell swallow them not up,
that they fall not into darkness;
but let holy Michael, the standard-bearer,
bring them into the holy light:
As of old Thou didst promise to Abraham,
and to his seed.

IX. CHORUS

Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte
transire ad vitam,
Quam olim Abrahae promisisti,
et semini ejus.

This sacrifice of prayer and praise
do we offer to Thee, O Lord:
do Thou accept it for the souls of these
whom today we recall to memory:
grant, O Lord, that they may pass over from
death to life.
As of old Thou didst promise to Abraham,
and to his seed.

X. SANCTUS — Chorus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra
gloria tua.
Osanna in excelsis.

Holy, Holy, Holy
Lord God of hosts!
Heaven and earth are full
of Thy glory.
Hosanna in the highest.

XI. BENEDICTUS — Quartet

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Blessed is he who cometh
in the name of the Lord.
Hosanna in the highest!

XII. AGNUS DEI AND COMMUNION — Chorus with Soprano Solo

Agnus Dei, qui tollis peccata mundi,

dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum quia pius es.

Requiem aeternam dona eis,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum
quia pius es.

Lamb of God, that taketh away the sins of the world
Grant them eternal rest.
Let eternal light shine upon them, O Lord,
with Thy saints in eternity, for Thou art holy.
Rest eternal grant unto them,
and let light everlasting shine upon them,
with Thy saints in eternity,
for Thou art holy.

Toni Winkel, *soprano*
Linda Lee Cawood, *alto*
Wallace L. McCloy, *tenor*
Nicholas S. Shumway, *bass*
Kurt Weinzinger, *conductor*

ORATORIO CHOIR PERSONNEL

Kurt Weinzinger, *director*
Wallace L. McCloy, *assistant*
Marybeth Reynolds, Shauna Knight, *accompanists*

First Sopranos
Rachel Beck
Kathryn Behunin
Jean Blank
Kathy Burke
Ginny Chitwood
Joy Farnsworth
Sherrie Farr
Lee Faulkner
Linda Haneberg
Diana Harris
Rhenda Hausen
Linda Kunz
Terrie Landvatter
Jane Macdonald
Nancy Norton
Yvonne Payne
Alice Rever
Marianne Schenk
Susan Smith
Ann Stapeley
Darlene Straup
Karen Thompson
Carol Watson
Vicki Wilkins
Kathryn Willey
Toni Winkel
Susan Woodward
Judi York
Susan Young

Second Sopranos
Julene Babbel
Cyndie Bailey
Ema Jo Bascom
Margaret Ann Bone
Linda Braithwaite
Anne Butler
Diane Cahoun
Linda Cawood
Cathy Christensen
Trish Christensen
Barbara Davies
Harriet Defa
Barbara Gibson
Sue Hickson
Tauna Huish
Janice Jackson
Sharon King
Gwen Lesher
Sandy Lewis
Margaret Maughan
Toby Purviance
Linda Roebecker
Jeana S. Stanard
Grace Stitely
Joalene Westenkow
Karen Wilcox

First Altos
Gayle Andrus
Jeanette Avery
Teri Baker
Susan R. Baxter
Pamela Cardon
Bonita Christensen
Ronaele Dastrup
Diana Downs
Dianne Feinauer
Merrily Fields
Sherri Gudmundson
Grettle Haglund
Liisa Hanski
Janette Hoggard
Judy Carol Johnson
Allyson Kest
Karrol Lyman
Annette O'Donal
Sandra Pierce
Dianne Shafer
Susan Sheldon
Cathie Smith
Patty Synold
Helene Wood

Second Altos
LaDawn Andersen
Susan Arrington
Bente Bakken
Shauna Christensen
Kathy Cox
Judi Cutright
Janet Davidson
Sharyn Gardner
Linda Goodson
Claire Hendrix
Marilyn Holyoak
Terry Jensen
Karla Kofoes
Joan Redd
Emeren Reeder
Bonnie Rockwell
Dianne Scoville
Merle K. Shumway
Sheila Sorensen
Helen Steed
Gaylene Steele
Penelope Ward
LaRu K. Westover
Bonnie Wilcken
Patricia Worthington

First Tenors
Donald Attridge
Even L. Call
Dave Goff
Wallace L. McCloy
Terry McCombs
Richard Oman
Glen Overton
Hanford Searl
Curtis A. Shawcroft
Barry J. Stratton

Second Tenors
Paul Broadhead
Larry Goff
Jon Green
Carl G. Gyori
Rusty Howard
Ken Noble
Michael Pickett
Steve Shipley
Tom Smith
Paul Stratton
Londel Terry
Steven Udall
Kenneth Woods
Farrel Zeeman

Baritones
Gordon Brown
Raymond Carroll
Dean Collinwood
Warren Davidson
Alan De Witt
Richard Dixon
David Fales
Grant Fry
Jim Grant
Mark Hopkin
Jim Jett
Gregory Jones
Randall Lund
Frank V. Malquist
Brian Manwaring
Mike Ohman
Kim Orton
Bill Peterson
Stephen Pierce
Roland D. Rich
Nick Shumway
Paul Sorenson
Doug Stone
Richard Todd
Richard B. Waite
Des Wilson

Basses
Thayne I. Andersen
Vaughn C. Benson
David Brandt
Gordon Burkhart
Lewis Church
Kipp Crew
Bob Drew
Bob English
Wayne Gifford
Lee Goulding
Doug Hindmarsh
Richard Jackson
Alan R. Littell
Rick Olsen
Dave Power
Don Reynolds
Frank Schetselaar
Frank Sorenson
Del Terry
Arthur R. Tilford

Oratorio Choir Officers

Barry J. Stratton, *president*
Bonnie Rockwell, *social chairman* Annette O'Donnal, *historian*
Sue Woodward, *social chairman* Jolene Westenkow, *treasurer*
Linda Lee Cawood, *attendance secretary*

UTAH VALLEY SYMPHONY PERSONNEL

Dr. Glenn R. Williams, *director*

First Violins
Percy Kalt,
concertmaster

Helen Robinson,
ass't concertmaster

Barbara Williams
Diane Furr
Signe Hale
Beverly Dunford
Coleen Dinsdale
Pat Gorver
Audra Moss
Katy Hansen
Sister Juliana
Eleanor Hart
Carma Oliver

Second Violins
Sundy Adams
Linda Webb
Janet Bylund
Marion Pack
Agnes Garrard
Eileen Bird
Marilyn Richards
Jan Litster
Barbara Vance
Nadine Jones

Violas
Marilyn Hales
Pat Curry
Terry Hill
Thales Smith
Lorraine West
Michael Bettwieser
Christine Campbell

Cellos
Dorothy Witt
Bernell Cloward
Shirley Allred
Phyllis Nibley
Joy Viehweg
Gayle Maxfield

Basses
Richard Barker
Alan Richman
Donald Schaefer
David Ward
Sharron Ogden
Gloria Campbell

Oboes
Jerol Clark
Paul Plumb

Flutes and Piccolos
Lorraine Curry
Eva Stubbs
Juna Washburn

Clarinets
David Thayne
Bona Belnap

Alto Saxophone
David Thayne

Bassoons
Margot Eatough
Jeanne Stonely

Horns
Karl Furr
Diane Dayley
Nancy Braithwaite
Melvin Billings

Trumpets
Newell Dayley
Cornelia Madsen
Ralph Kennard

Cornets
Ferril Muir
Alan Lacey
Scott Paulson

Trombones
Boyd Hunter
Alan Johnson
Richard Long

Tuba
James Brague

Percussion
Gaylene Beeson
Andrew Barnum
Phil Goodrich
Alex Ludlow
Shirley Snell

Piano
Paul Pollei

Utah Valley Symphony Officers

Richard C. Long, *president*
Beverly Dunford, *Symphony Board President*

Linda Webb, *vice-president*
Don Schaefer, *personnel manager*
Eileen Bird, *librarian*
Marilyn Hales, *secretary-historian*
Karl Furr, *property manager*
Terry Hill, *stage manager*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — April 3, 1968
1967-68 Series — No. 101a

PROGRAM*

Sonata No. 7 in D-major, op. 10, no. 3 . . . . . Beethoven

Presto
Largo e mesto
Menuetto: Allegro
Rondo: Allegro

Rose Ann Callister, piano

Rondo - Grand Duo Concertant . . . . . Weber

Cheryl Oliver, clarinet
Douglas Childs, piano

Sonatine . . . . . Jolivet

Wayne Potts, oboe
Scott Dorton, bassoon

Sonatina, op. 13, no. 1 . . . . . Kabalevsky

Laree Clark, piano

Etude in A . . . . . Martinu

Polka in A

Linda Braithwaite, piano

Three Pieces for Bassoon and Piano . . . . . Stevens

Scott Dorton, bassoon
Trisch Christensen, piano

Three Preludes . . . . . Gershwin

Richard Keys, piano

*Jacob Bos, Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

FACULTY STRING QUARTET

Percy Kalt, *1st violin*
Barbara Williams, *2nd violin*
Harold Laycock, *viola*
Dorothy Witt, *violoncello*

8:15 p.m.
Wednesday, April 10, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 103

PROGRAM

Quartet, Opus 18 No. 2 in G major ..... Beethoven

Allegro
Adagio cantabile
Scherzo—Allegro
Allegro molto quasi presto

INTERMISSION

Quartet, Opus posthumous in D minor ..... Schubert

Allegro
Andante con moto ("Death and the Maiden")
Scherzo—Allegro molto
Presto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

EASTER MUSIC AT MIDDAY

Music from St. Matthew Passion

by

Johann Sebastian Bach

12:10 p.m.
Friday, April 12, 1968

Larsen Art Gallery
Franklin S. Harris Fine Arts Center

1967-68 Series No. 105a

PROGRAM*

Choral: Herzliebster Jesu, was dast du verbrochen
A CAPPELLA CHOIR
Ralph Woodward, *conductor*

Rezitativ und Arie: Du lieber Heiland du
Becky Totten, *alto*
Jo Marcune, *flute*
Linda Laycock, *flute*
Bonnie Goodliffe, *harpsichord*
Dorothy Witt, *cello*

Rezitativ und Arie: Ich will dir mein Hertz schenken
Margaret Woodward, *soprano*
Darrel Stubbs, *oboi'd Amore*
Jerol Clark, *oboi'd Amore*
Bonnie Goodliffe, *harpsichord*
Dorothy Witt, *cello*

Choral: Was mein Gott will, das g'scheh all'zeit
A CAPPELLA CHOIR
Ralph Woodward, *conductor*

Rezitativ und Arie: Geduld, wenn mich falsche Zungen stechen
Brandt Curtis, *tenor*
Darrel Stubbs, *oboe*
Jerol Clark, *oboe*
Bonnie Goodliffe, *harpsichord*
Dorothy Witt, *cello*

Choral: Wer hat dich so geschlagen
A CAPPELLA CHOIR
Ralph Woodward, *conductor*

Rezitativ und Arie: Erbarme dich, mein Gott
Clarine Downs, *alto*
Percy Kalt, *violin*
Bonnie Goodliffe, *harpsichord*
Dorothy Witt, *cello*

Arie: Gebt mir meinen Jesum wieder
Ralph Woodward, *bass*
Percy Kalt, *violin*
Bonnie Goodliffe, *harpsichord*
Dorothy Witt, *cello*

Choral: O Haupt vol Blut und Wunden
A CAPPELLA CHOIR
Ralph Woodward, *conductor*

Schluss-Chor: Wir Setzen uns mit Tränen nieder
ORATORIO CHOIR
Kurt Weinzinger, *conductor*
Walter Whipple, *organ*

BRASS- CHOIR ENSEMBLE
Newell Dayley, *conductor*

*Jacob Bos, *coordinator*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

AN EVENING OF CHAMBER MUSIC

Featuring Student Chamber Groups

8:15 p.m.
Friday, April 12, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 105b

PROGRAM

I

Trio Sonata in F major ..... Telemann
Vivace
Largo
Allegro

Pamela Gillie, *recorder*
Lynn Carson, *recorder*
Raymond Gobin *harpsichord*
Phyllis Baker, *viola da gamba*

II

Grace My Lovely One, Fair Beauties ..... Weelkes

Rest, Sweet Nymphs ..... Pilkington

Ah, Could My Eyes Behold Thee ..... di Lasso

Spring Returns ..... Marenzio

In These Delightful, Pleasant Groves ..... Purcell

PERSONNEL

Sopranos	*Tenors*
Susan Baker	James Gordon
Carolyn Matthews	Richard Keisker
Ann Stapley	Martin Rasmussen
Barbara Wilson	Judd Schafer
Altos	*Basses*
Roseanna Callister	Dante Gummucio
Shauna Cornelius	Nick Randall
Diane Downs	Steven Reed
Betty Peck	Richard Wilson

Robert Downs, *director*

III

Quintet, Op. 43 ..... Carl Nielsen
Allegro ben marcato
Menuet
Theme with variations

Jo Marcune, *flute*
Jerol Clark, *oboe*
Judy Asay, *clarinet*
Tonia Marcune, *bassoon*
Lynn Robinson, *French horn*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ANITA C. ANDREWS, *pianist*
student of Robert B. Smith

in

SENIOR RECITAL

8:15 p.m.
Monday, April 15, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series, No. 107

PROGRAM

Concerto in the Italian Style ..... Bach

Allegro
Andante
Presto

Sonata, op. 81a ("Das Lebewohl") ..... Beethoven

The Farewell—Adagio, Allegro
The Absence—Antante espressivo
The Return—Viva cissimamente

INTERMISSION

Three Intermezzi, op 117 ..... Brahms

No. 1 Eb major
No. 2 Bb minor
No. 3 C# minor

Ballade, op. 38 ..... Chopin

Enfantines—Ten Pieces for Children ..... Bloch

Lullaby
The Joyous Party
With Mother
Elves
Joyous March
Melody
Pastorale
Rainy Day
Teasing
Dream

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

PERCY KALT, *violin*
and
PAUL POLLEI, *piano*

in

RECITAL

8:30 p.m.
Monday, April 15, 1968

Assembly Hall
Temple Square

1967-68 Series, No. 108

PROGRAM

Sonata III in E major for Violin and Harpsichord ..... Bach

Adagio
Allegro
Adagio ma non tanto

Baal Shem (Three Pictures of Chassidic Life) ..... Bloch

Vidui	(Contrition)
Nigun	(Improvisation)
Simchas Torah	(Rejoicing)

Il pleure dans mon coeur ..... Debussy - Hartmann

INTERMISSION

Sonata in c major, K. 296 ..... Mozart

Allegro vivace
Andante sostenuto
Allegro (Rondo)

Roumanian Folk Dances ..... Bartók - Székely

Joc cu bâta	(Dance with sticks)
Brâul	(Wastband dance)
Pe loc	(Stamping dance)
Buciumeana	(Hornpipe dance)
Poarca Românească	(Roumanian polka)
Maruntel	(Quick dance)

Tzigane, Concert Rhapsody for violin and piano ..... Ravel

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

UNIVERSITY CHORALE

Kurt Weinzinger, *director*

and

CONCERT BAND

James E. Mooney, *director*

IN CONCERT

8:15 p.m.

Wednesday, April 17, 1968

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1967-68 Series No. 109

PROGRAM

I

Come, and Let Us Return unto the Lord ..... Demarest

O How Blessed ..... Bruckner

Pilgrim's Chorus from *Tannhäuser* ..... Wagner-Paige

II

Now is the Month of Maying ..... Morley

Echo Song ..... diLasso

Hola! Oh, what an echo! Where are you where?
Come, Echo! Ha - ha - ha - ha - ha!
Let's all laugh now! What a nice fellow!
You mock us and ridicule our singing.
Come now! Let's sing there! Why? Why yes? Why not?
Because I do not want to! Why not?
Because I do not like it!
Then be still, hush! You noisy thing!
Oh yes sir. Nothing more! Let's go!
Goodbye good Echo! Fare thee well! Hush!

Elaine Johnston	Delores Bate	Allen Hamblin	Stephen Fairbanks
Charlene Sabol	Susie Dunn	Jon Holloman	Gordon Glade
Vicki Sharbaugh	Rikki Weeks	Mike Frees	Tom Mitchell

Du bist die Ruh' ..... Schubert

O peaceful calm, thou gentle rest,
O soothing balm from aching breast,
List to my plea; hear not in vain;
O stay with me, nor leave again.
Now enter pray, and close the door
And with me stay forever more.
See pain remove from wounded hearts!
Thy tender love new life imparts.
Thine eyes, so bright, like flame, now shine,
O glorious light! Thou alone art mine!

The Fishermaiden ..... Schubert

Gaylin Thomas, *tenor*

III

Four Folk Songs ..... Brahms

In the Night
I'm Going Away
The Dead Youth
How Lovely is the Maytime

IV

Greensleeves ..... arr. Heller

Water's Ripple and Flow ..... arr. Taylor
Tom Mitchell, *baritone*

Soldier's Chorus from the opera *Faust* ..... Gounod

INTERMISSION

V

Procession of Nobles from *Mlada* ..... Rimsky-Korsakov

Canzona ..... Menin

CONCERT BAND
James E. Mooney, *conductor*

VI

Festival Finale *God of Our Fathers* ..... Maddy

Chorale Officers

Mike Frees, *President*

Sylvia Wilson, *Vice-President*
Rebecca Bunker, *Secretary*
Rebecca M. Totten, *attendance secretary*
Melinda Nielson, *social chairman*
Walter Whipple, *social chairman*
Candice Cornaby, *historian and publicity*

UNIVERSITY CHORALE PERSONNEL

Kurt Weinzinger, *director*

Gaylin Thomas, *assistant director*
Walter Whipple, *accompanist*

SOPRANOS
Sheila Ballard
Bonnee Barnard
Mary Beck
Elizabeth Belnap
Rebecca Benson
Mary Berry
Laura Bond
Ruth Ann Brown
Kathleen Bullock
Kathryn Butirofer
Pamela Cahoon
Aaronita Card
Julie Colton
Anita Cook
Diana Cornaby

Julaine Daniel
Sylvia Decker
Diane Denkers
Pat Dixon
Suzanne Dorsey
Kathryn Edwards
Jenene Ekstrom
Marnelle Ellis
Barbara Eriksen
Kathleen Fails
Jilene Flanders
Cheryl Gerke
Betty Gibbons
Evelyn Grapes
Susan Green
Diane Grindstaff
Diana Henrie
Judith Hill
Irma Hoke
Linda Holsinger
Luella Hunter
Judy Lynne Jensen
Marilyn John
Karin Johnson
Jill Johnson
Elaine Johnston
Christina Jones
Carol Jorgensen
Virginia Kloezeman
Kathy Lafferty
Sherry Ledbetter
Kathryn Lewis
Peggy Lindow
Gail McCrummen
Donna McSpadden
Linda Madsen
Marcia Mehr
Mary Meservy
Kathleen Mitchell
Caroline Moon
Colleen Moon
Margo Murdock
Linda Murray
Rowena Orr
Barbara Pack
Mary Pearson
Kathleen Peck
Kathy Peters
Nancy Petersen
Silvia Pites
Betty Puckett
Lynda Ranck
Kathleen Ridd
Cynthia Roberts
Susan Rosenhan
Dorothy Rudd
Susan Ruka
Margaret Russell
Charleen Sabol
Marynell Sant
Vicki Sharbaugh
Beverly Smith
Rebecca Smith
Beverly Spencer
Wendy Steele
Susan Stone
Sandra Taylor
Virginia Taylor
Lynette Thurber
Sally VanOrman
Patricia Weise
Kathy Williams

ALTOS

Darla Anderson
Noreen Bails
Janis Baker
Melodie Barker
Ellen Bartlett
Delores Bate
Julia Benham
Merrilyn Bennion
Lois Bonham
Beth Brady
Jill Buchanan
Rebecca Bunker
Cristie Burt
Susan Buys
Joy Cahoon
Barbara Carter
Pat Caston
Cathryn Clark
Shawna Clayson
Vida Cook
Candis Cornaby
Suzanne Cowles
Sylvia Child
Selma Crouse
Coralee Cutler
Sharon Daniels
Vicki Doyle
Wendy Duncan
Susan Dunn
Susan Erickson
Patricia Esplin
Beverly Estes
Kathleen Felt
Kathy Fellows
DeeAnn Fraughton
Alice Gardner
Mary Kaye Gardner
Stephanie Garrison
Lark Gilbert
Linda Gilchrist
Dawn Hall
Carolyn Hales
Patricia Hatch
Nan Hawkins
Vicki Haynes
Connie Haynes
Catherine Heiniger
Sarah Hiatt
Karen Mae Hick
Julie Hodges
Pattea Hoover
Calleen Howell
ReNae Hunsaker
Betsy Hunt
Lucille Hurst
Phyllis Ingram
Shirley Ivie
Janet Jacobs
Margaret Jacob
Darla James
Roxcy Jeppson
Jessica Jenkins
Cheryl Johnsen
Pamela Johnson
Linda Johnson
Jenyce Jones
Sherilyn Jones
Sarah Kelly
Cheryl Kern
Carol Kidman
Karen Kidman
Valerie Kinghorn
LuRayne Kofford
Annette LeSueur
Ellen Linton
Mary Marett
Ranice Maughan
Susan Merrill
Louise Moon
Vickie Moorefield
Melinda Nielsen
Melva Noble
Ramona Nordmark
Maurio Pace
Ruth Pales
Beverly Peck
Janice Perry
Regena Perkins
Dolores Peterson
JoAnne Phair
Venna Pitcher
Susan Porter
Sheila Ragozzine
Lynn Remund
Darlene Rex
Gertrude Richardson
Donna Roberts
Janet Rollins
Muriel Rollins
Linda Rust
Brenda Shipley
Cynthia Shumway
MarKaye Smith
Wanda Smith
Georgia Starke
Ruth Taylor
Karen Thornton
Bonnie Thurston
Brenda Toler
Rebecca M. Totten
Christina Valentine
Helen Walker
Rikki Weeks
Bonita Whitaker
Jill Whitney
Wylma Winmell
Laretta Woodruff
Gerry Wright
Kathleen Wright
Anne Wuehler

TENORS

Ann Allred
Sue Broadbent
Robert Frees
Darrell Hall
Louis Allen Hamblin
E. Mac Hansen
Roger L. Harris
Beth Hayden
Jon Holloman
Bryce Ingram
Gayle Miller
Steve Palmer
Richard Paxton
Terry Lynn Peterson
William J. Rutledge
Kathy Rose
Van Sargent
Carolyn Schnebly
Lynda Singleton
Rodger Sorensen
Evan Theobald
Gaylin Thomas

BASSES

Norman Brimhall
Murr LaVar Brown
David Child
Reg Clarke
Thomas L. Dutcher
William G. Dutcher
Stephen Fairbanks
Gordan Glade
David Haws
Rogers Jordan
Dennis Mackay
Tom Mitchell
Larry North
Michael Palmer
H. Tyler Sandberg
Stan Standley
Craig Stocking
Jack Stone
John Tanner
R. Dennis Thurin
Dan Wheeler

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday
1967-68 Series

April 24, 1968
No. 104

PROGRAM*

Gigues en Rondeau . . . . . Rameau
Rigaudons . . . . . Rameau
Tambourin . . . . . Rameau

Linda Braithwaite, piano

Voi che sapete . . . . . Mozart
Die Lorelei . . . . . Liszt

Sharon Lee Johnson, soprano
Paul Anthon Nielson, piano

Man is for the Woman Made . . . . . Purcell
Il est doux, il est bon from HERODIADE . . . . . Massenet

Lolly Sedgewick, soprano
Sue Hardy, piano

Intermezzo in E Major, op. 116, no. 4 . . . . . Brahms
Cappriccio in D minor, op. 116, no. 1 . . . . . Brahms

Jeana Stannard, piano

Intermezzo, op. 118, no. 2 . . . . . Brahms

Ruth Hay, piano

Feiulles Martes, Prelude no. II . . . . . Debussy

Peggy Ransom, piano

Passacaglia . . . . . Piston

Cindy Green, piano

Three Preludes . . . . . Gershwin

Richard Keys, piano

*Jacob Bos, Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MALE CHORUS

Ralph Woodward, *director*

assisted by

BYU CHILDREN'S CHORUS

Margaret Woodward, *director*

8:15 p.m.
Wednesday, April 24, 1968

Joseph Smith Auditorium

1967-68 Series No. 114

PROGRAM

I

Let Their Celestial Concerts All Unite *(Samson)* ..... George Frederick Handel

The concluding chorus from one of Handel's most successful oratorios, a work heard little nowadays however. Its triumphant nature provides a climax to a work which the composer had originally intended to end on a tragic note.

Ohime! Ohime! ..... Claudio Monteverdi

Few composers have had more impact upon the future of music than did this genius of the early Baroque period, whose awareness of the dramatic possibilities of the art had a great influence upon the direction opera was to take. His choral pieces are, likewise, full of affective devices which appeal powerfully to the emotions, as does this musical lament.

Salvation Belongeth to Our God ..... Paul Tschesnokov

Typical of the many excellent composers of Russian choral music, Tschesnokov captures in this unaccompanied piece the fervor and warmth so powerfully a part of the male chorus vocal texture.

Two Tunes from *The Missouri Harmony* ..... Luther Noss

The Missouri Harmony, compiled by Allen D. Carden and published in Cincinnati in 1820, holds an important place in the history of American song books as not only one of the earliest but one of the best. Its fame spread widely; Carl Sandburg relates that Abraham Lincoln "sang from this book in the Rutledge tavern in New Salem according to old settlers there." Luther Noss has made settings of these tunes which maintain the forthright, vigorous flavor of the originals.

1. Through Every Age
2. Glorious Things of Thee are Spoken

II

Coro di Morti *(Chorus of the Dead)* ..... Goffredo Petrassi

This work, one of the most important by the contemporary Italian composer, was written under the impact of the outbreak of the Second World War. Of a somber and brooding character, it nevertheless is a very moving piece in its artful use of voices and instruments.

Alone in the eternal world, to which every created thing returns, in thee, Death, rests our naked nature; Content? no, but safe from the ancient sorrows. The deep night of the confused mind is darkened by the solemn thought; the arid spirit feels a lack of energy toward desire and hope; thus from anguish and dread it is separated, and the eons, empty and slow consume it without tiring. We lived! Fear and bad dreams to the unweaned child are nothing, but as he grows older the memory comes to him and confuses his soul. What were we? What was that fine point from which life began to be life? Life today is a stupendous and mysterious thing to our thoughts, as death is to the living. As living flees from death, so does death by nature flee from our living flame. Content? no, but fate allows no mortals to be happy.

Pianists: Patti O'Brien, Coleen Hogenson, Jennifer Moulton
Trumpets: Ferril Muir, Jim Brearton, Tom Jones, Rodger Sorensen
Horns: Ralph B. Woodward, Bruce Woodward, Rick Lacey, David Bartholomew
Trombones: Bob Uzzardo, Scott Follett, Kent Ashcraft
Tuba: Marvin Palkki *Contrabass:* Noel Brown, Pat Haglund
Percussion: William Nelson, Bruce Bastian, Gary Green

INTERMISSION

III

Three Short Pieces

Alleluia (Round) ..... Wolfgand Amadeus Mozart
The Alphabet (Musical Joke) ..... Wolfgang Amadeus Mozart
Spring Morning (Round) ..... Czech Folk Song

O Lovely Spring ..... Johannes Brahms
Beth, Jann, and David Lefler

Artist's Life ..... Johann Strauss

Lullaby ..... Johannes Brahms

Beautiful Savior ..... Crusader's Hymn,
arr. Lorin Wheelwright
BYU CHILDREN'S CHORUS
with the MALE CHORUS

IV

Ballynure Ballad ..... English, arr. Bartholomew

Thou Didst Delight Mine Eyes ..... Gerald Finzi

Adios, Catédral de Burgos ..... Spanish, arr. Shaw
Beth Stratton, *soloist*

Drink to Me Only With Thine Eyes ..... English, arr. Quilter

The West Wind ..... Robert Cundick

MALE CHORUS PERSONNEL

Dr. Ralph Woodward, *director*
Patti O'Brien, *accompanist*

First Tenors
Joseph Clark
Dave Eyre
Bryce J. Ingram
Ronald Jolley
Wallace J. McCloy
Jim Miller
Paul K. Sharp

Second Tenors
Edward Blaser
Steve Blodgett
Ashley R. Fish
Dave Hymas
Dwight Inouye
Norman S. Lyman
Harold Monson
Torrey Slade
Wayne Thompson
Gary Waldron
Dick Wastell

First Bases
Robert D. Clark
Russell M. Cluff
W. Farris Cooper
Milt Gifford
Bill Jensen
Rory Van Morris
Russ Mourtisen
Mark Nielson
Brian Rawlings
Gerald W. Smith
Sam Wright

Second Basses
Stephen Black
Jeffrey Boswell
Dennis W. Clark
Bryce Clinger
Douglas Cornish
Warren Dastrup
David Frost
Gary Green
John O. Henderson
Stephen Hill
Robert Olson
Reid Stewart

Choir Officers

Wallace McCloy, *graduate assistant*
Russ Mourtisen, *president*
Dick Wastell, *vice-president*
Gary Green, *secretary*
Patti O'Brien, *accompanist*
Ashley R. Fish, *historian*
Robert D. Clark, *tour chairman*
Harold Monson, *treasurer*

BYU CHILDREN'S CHORUS

Margaret Woodward, *director*
Maxine Cameron, *accompanist*

Kyle Adams
Sherry Bacon
Tammy Bacon
Shelia Beeson
Bonnie Belnap
Diane Bingham
Brian Bradshaw
Karen Bradshaw
Jane Ann Callahan
Preston Cameron
Delpha Card
Juliana Chamberlin
Lisa Anne Christensen
Maurene Christensen
Tracy Clark
Carol Craig
Stephen Cruz
Kim Curtis
Curtis Davis
Dawn Davis
Marilyn Farnsworth
Rosana Fehlberg
Vilo Kay Gill
Elaine Goodson
Linda Goodson
Karen Grange
Anne Jackson
Deborah Kelly
John Kelly
Michael Kelly
Trifine Knudsen
Kathryn Laycock
Beth Lefler
David Lefler
Jann Lefler
Jean Lefler
Ann Louise Liechty
Steven Lowe
Michelle Mangum
Jamie McDonald
Bobbie Moore
Chad Patten
Clint Patten
Lisa Pinegar
David Richards
Anelli Robinson
Mark Robinson
Elizabeth Snow
Jo Lynn Stocks
Milton Thibault
Tracy Turner
Asena Walker
Marilyn Webb

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DAN HARRISON, *pianist*

student of Robert B. Smith

in

SENIOR RECITAL

8:15 p.m.
Wednesday, April 24, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 115

PROGRAM

Sonata K. 9 ..... Scarlatti

Variations on a theme by Clara Wieck, op. 14 ..... Schumann

Thirty-two Variations in C minor ..... Beethoven

INTERMISSION

Piano Variations ..... Copland

Funérailles ..... Liszt

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

presents

CHAMBER ORCHESTRA

Ralph G. Laycock, *director*

with Guest Artist

Gayle G. Brockbank, *soprano*

8:15 p.m.

Thursday, April 25, 1968

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1967-68 Series No. 116

PROGRAM

Brandenburg Concerto No. 4 ..... Bach

Allegro
Andante
Presto

Jo Marcune, *flute*
Linda Laycock, *flute*
Cynthia Vance, *violin*
Tonia Marcune, *harpsichord*

Exsultate, Jubilate, Motette, K. 165 ..... Mozart

Gayle G. Brockbank, *soprano*

Exsultate, jubilate,	Exult, rejoice,
O vos animae beatae.	O happy souls.
Dulcia cantica canendo	And with sweet music
Cantui vestro respondendo,	Let the heavens resound,
Psallant aethera cum me.	Making answer, with me, to your song.
Fulget amica dies,	The lovely day glows bright,
Jam fugere et nubila et procellae;	Now clouds and storms have fled,
Exortus est pustis inexspectata quies.	And a sudden calm has arisen for the just.
Undique obscura regnabat nox,	Everywhere dark night held sway before.
Surgite tandem laeti,	But now, at last, rise up and rejoice,
Qui timuistis adhuc,	Ye who are not feared,
Et jucundi aurorae fortunatae	And happy in the blessed dawn
Frondes dextera plena et lilia date.	With full hand make offering of garlands and lilies.
Tu virginum corona,	And Thou, O Crown of Virgins,
Tu nobis pacem dona,	Grant us peace,
Tu consolare affectus,	And assuage the passions
Unde suspirat cor.	That touch our hearts.
Alleluja.	Alleluia.

Suite for Strings in Olden Style from Holberg's Time ..... Grieg

Prelude
Sarabande
Gavotte and Musette
Air
Rigaudon

PERSONNEL

Ralph G. Laycock, *director*

Flute
Jo Marcune
Linda Laycock

Oboe
Jerry Clark
Paul Plumb

Horn
Stewart Smith
Marta Palmquist

Harpsichord
Tonia Marcune

Violin
Cynthia Vance, *concertmistress*
Darlene Sanders
Doris Ann Biggers
Teresa Sanders
Patti Stewart
Janet Bartschi
Linda Andrew

Viola
Dan Blakeslee
Barbara Clements
Cynthia Larsen

Cello
Dorothy Witt
Robert Englund

Bass
David Ward

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

presents

MUSIC FOR BRASS AND PERCUSSION

Student Chamber Recital

4:00 p.m.
Friday, April 26, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 117

PERSONNEL

PERCUSSION ENSEMBLE

Robert Campbell, *director*

Andrew Barnum
Gayleen Beeson
Richard Beeson
Gary Church
Alex Ludlow
William Nelson
Shirley Snell

BRASS ENSEMBLE

Newell Dayley, *director*

Trumpets
Dennis Bacon
Gaylord Durland
Jerry Hadlock
Kim Johnson
Alan Lacey
Erik Stoddard
Randy Towery

Horns
David Bartholomew
Brent Christensen
Rich Lacey
Marta Palmquist

Trombones
Kent Ashcraft
Craig Larson
Richard Ross
Guy Wymore

Baritones
Lynn Dean
Paul Sorenson

Tubas
Harold Armstrong
Rod Harris

Drums
Andrew Barnum

String Bass
Noel Brown

PROGRAM

Canzon Duodecimi Toni ..... G. Gabrieli

Prelude to *Il Pomo d'Oro* ..... M. Cesti

Designs for Brass ..... Vaclav Nelhybel

Brass Ensemble

Hoe-Down ..... Joshua Missal

What? ..... Dale Rauschenberg

Percussion Ensemble

Suite ..... Flor Peeters

Richard Ross
Kent Ashcraft
Bob Uzzardo
Alan Johnson

Trombone Quartet

Fanfare from *La Peri* ..... Paul Dukas

Poems for Brass ..... J. J. Johnson

Brass Ensemble

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

presents

BONNIE LAUPER GOODLIFFE, *organist*
student of J. J. Keeler

in

GRADUATE ORGAN RECITAL

8:45 p.m.
Sunday, April 28, 1968

Provo Tabernacle

1967-68 Series No. 117a

PROGRAM

I

Prelude and Triple Fugue in Eb major ..... Bach

II

Three Chorale Preludes ..... Brahms

Schmücke dich, o liebe Seele
Herzlich tut mich erfreuen
O Welt, ich muss' dich lassen

III

Chorale Prelude: O Lamm Gottes, unschuldig ..... Bach

IV

Movement for Organ and Brass ..... Robert Manookin
assisted by the Faculty Brass Quintet

V

Melodia ..... Max Reger

Gloria in excelsis ..... Max Reger

VI

Chorale Prelude: Vor deinen Thron tret' ich hiermit ..... Bach

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

FACULTY CHAMBER CONCERT

BYU FACULTY VOCAL QUARTET

Olga Gardner, *soprano*
Flora Nielsen, *mezzo soprano*
Brandt Curtis, *tenor*
Robert Downs, *baritone*

8:15 p.m.

Monday, April 29, 1968

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1967-68 Series No. 118

PROGRAM

I

Quartet from *Rigoletto* ..... Verdi

II

Tutti fior from *Madame Butterfly* ..... Puccini
Soprano and Mezzo Soprano Duet

III

Solenne in Quest'Ora from *La Forza Del Destino* ..... Verdi
Tenor and Baritone Duet

IV

In a Persian Garden
A Song Cycle for four voices ..... Lehmann

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

GLADYS GLADSTONE, *piano*
and
PERCY KALT, *violin*

in

CONCERT

8:15 p.m.
Wednesday, May 1, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 119

PROGRAM

Sonatina Op. 137 No. 1 ..... Schubert

Allegro molto
Andante
Allegro vivace

Sonata ..... Bloch

Agitato

INTERMISSION

Sonata in G minor for violin solo ..... Bach

Adagio
Allegro (Fugue)
Siciliano
Presto

Sonata Op. 96 ..... Beethoven

Allegro moderato
Adagio espressivo
Scherzo
Poco allegretto

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — Madsen Recital Hall — May 1, 1968
1967-68 Series — No. 119a

PROGRAM*

Sonata Pathetique, op. 13, no. 8 . . . . . Beethoven
Grave
Allegro di molto E con brio
Vicki Sharbaugh, piano

Presto and Elegiac Dance . . . . . Head
Paul Plumb, oboe
Roseanne Callister, piano

Quintet for Strings and Clarinet transcribed for
Piano and Clarinet, K. 581 . . . . . Mozart
Wayne Clark, clarinet
Maryln Shirley, piano

Concerto No. 2 in Eb Major, K. 417 . . . . . Mozart
Marta Palmquist, french horn
Sandy Jackson, piano

Andante et Allegro . . . . . Barat
Steven Hortin, trombone
Renee Sonners, piano

Suite . . . . . Schuller
Christina Nibley, flute
Wayne Potts, oboe
Dave Walters, clarinet
Jean Walker, french horn
Scott Dorton, bassoon

*Jacob Bos, Coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

STUDIO RECITAL

STUDIO RECITAL

students of Flora Nielsen

5:15 p.m.
Thursday, May 2, 1968
1967-68 Series

E-400
Harris Fine Arts Center
No. 120

Verdant Meadows . . . . . Handel
Longing for Spring . . . . . Mozart
Danna Day, mezzo soprano
Linda Goodson, piano

Panis Angelicus . . . . . Franck
The First Primrose . . . . . Grieg
Barbara Davis, mezzo soprano
Cynthia Bailey, piano

An die Musik . . . . . Schubert
Blue are her eyes . . . . . Watts
Stephen Halliday, baritone
Rebecca Totten, piano

Verdi Prati from SERSE . . . . . Handel
In the Country . . . . . Haydn
Terry Jensen, contralto
Margaret Maughan, piano

Alma Mia . . . . . Handel
The First Primrose . . . . . Grieg
Karen Schneider, soprano
Margaret Maughan, piano

Rend il sereno al ciglio from SOSARME . . . . . Handel
Dance Song . . . . . Czech Folk Song
Monica Fisher, mezzo soprano
Margaret Maughan, piano

The Statue of Czarskoe-Selo . . . . . Cui
Oh, Do not Grieve . . . . . Rachmaninoff

Dianne Shafer, soprano
Lynette Jenkins, piano

Caro Mio Ben . . . . . Giordani
At Eve I heard a flute . . . . . Strickland

Elizabeth Hall, mezzo soprano
Diane Biggs, piano

The last rose of summer from MARTHA . . . . . Flotow
Il Bacio . . . . . Arditi

Janet Tait, soprano
Charles Madden, piano

Pur Dicesti, Obocca bella . . . . . Lotti
Bist du bei mir . . . . . Bach

Annette O'Donnal, mezzo soprano
Jean Blank, piano

Ombra mai fu from SERSE . . . . . Handel
Vergebliches Standchin . . . . . Brahms

Sharon Robinson, mezzo soprano
Charles Madden, piano

"Printemp Qui Commence" from SAMSON ET DELILAH. . . . . Saint Saens
Le Temps des Lilas. . . . . Chausson

Delora Harris, mezzo soprano
Charles Madden, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

TONIA MARCUNE, *bassoon*
student of Glenn R. Williams

assisted by
Susan Young, *piano*

in

SOPHOMORE RECITAL

8:15 p.m.
Friday, May 3, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 124

PROGRAM

Soliloquy ..... Bernard Garfield

Pièce en forme de Habanera ..... Ravel-Oubradous

Concerto in E minor ..... Vivaldi

Allegro poco
Andante
Allegro

INTERMISSION

Sonate ..... Hindemith

Leicht bewegt
Langsam
Marsch
Pastoral

Romance ..... Elgar

Concert Piece for Bassoon and Strings ..... Burrill Phillips

Tonia Marcune *bassoon*
Cynthia Vance, *violin*
Patty Stewart, *violin*
Diane Peterson, *viola*
Dorothy Witt, *cello*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday — May 3, 1968
1967-68 Series — No. 125

PROGRAM*

Prelude and Fugue . . . . . Bach
Intermezzo in Eb minor, op. 118, no. 6 . . . . . Brahms

Cindy Green, piano

Ombra mai fu . . . . . Handel
aar. Frederick

Sharon Robinson, mezzo-soprano
Charles Madden, piano

Deh vieni all fin estra from DON GIOVANNI . . . . . Mozart
Yarmouth Fair . . . . . aar. Warlock

Roland Rich, baritone
Anna Louise Johnston, piano

Dove sono "Le nozze di Figaro" . . . . . Mozart
L'altra notte al fondo al mare "Mefistophele" . . . . . Boito

Clare Johnson, soprano
Evelyn Rogers, piano

Nocturne in E minor, op. 72, no. 1 . . . . . Chopin

Ramona Nordmark, piano

The Little Shepherd from CHILDREN KORNER . . . . . Debussy

Jessica JoAnn Jenkins, piano

Sonata in F . . . . . Handel
Adagio
Allegro
Largo
Allegro

Linda Andrew, violin
JoLane Laycock, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WALTER WHIPPLE
student of J. J. Keeler

8:45 p.m.
Sunday, May 5, 1968

Provo Tabernacle

1967-68 Series No. 121a

PROGRAM

I

Passacaglia in d minor ..... Buxtehude

Vom Himmel Hoch ..... Pachelbel

Chorale Prelude
Fugue

Chorale Prelude:

Nun komm', der Heiden Heiland ..... Bach

Prelude and Fugue in C Major ..... Bach

II

Chorale in E Major ..... Franck

III

Two Chorale Preludes:

A Mighty Fortress ..... Flor Peeters

If Thou but Suffer God to Guide Thee ..... Flor Peeters

Introduction and Passacaglia in D minor ..... Max Reger

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

REID NIBLEY

in A

PIANO RECITAL

8:30 p.m.
Monday, May 6, 1968

Assembly Hall
Temple Square

1967-68 Series No. 123

PROGRAM

Sonata in C major, Op. 2 No. 3 ..... Beethoven
Allegro con brio
Adagio
Scherzo
Allegro assai

Etudes Symphoniques, Op. 13 ..... Schumann
(including three posthumous variations)

INTERMISSION

Reflets dans l'eau ..... Debussy

Hommage à Rameau ..... Debussy

Fantasia, Op. 9 (1966)* ..... Elwood Derr

Andante Spianato and Grande
Polonaise Brillante, Op. 22 ..... Chopin

*first performance in Utah

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — Madsen Recital Hall — May 8, 1968
1967-68 Series — No. 131a

PROGRAM*

Concerto Rondo . . . . . Mozart--Bellison
Val Jones, clarinet
John Hollman, piano

Partia III: Preludium . . . . . Bach
Lynne Francis, violin

Schönster Herr Jesu . . . . . Schroeder
Fugue in D Major . . . . . Bach
Phil Jessup, organ

Etude in C# minor, op. 25, no. 7 . . . . . Chopin
Cathie Smith, piano

Suite for Piano (1920) . . . . . Poulenc
Presto
Andante
Vif
Shari Jensen, piano

Notturno, op. 6, no. 2 . . . . . Griffes
Susan Arrington, piano

Quartet . . . . . Beethoven
Last Movement: Fugue
Doris Ann Biggers, violin
Linda Andrew, violin
Roland Monson, viola
Leta Boyer, cello

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

STUDIO RECITAL

STUDIO RECITAL

students of Flora Nielsen

6:00 p.m. E-400
Thursday, May 9, 1968 Harris Fine Arts Center
1967-68 Series No. 122

Panis Angelicus . . . . . Franck
Rebecca Seamons, mezzo soprano
Terry Jensen, piano

Dance Song . . . . . Czech Folk Song
Diana Hill, mezzo soprano
Cynthia Bailey, piano

In the Country . . . . . Haydn
Maiden tell me . . . . . Czech Folk Song
Maureen Tyler, mezzo soprano
Margie Bernard, piano

Rend 'il sereno al ciglio from SOSARME . . . . . Handel
The First Primrose . . . . . Grieg
Margaret Maughan, soprano
Cynthia Bailey, piano

Farewell . . . . . Schubert
Love here is my heart . . . . . .
Donna Gray, mezzo soprano
Barbara Johnson, piano

An den Sonnenschein . . . . . Schumann
Snowbells . . . . . Schumann
Cynthia Bailey, mezzo soprano
Margie Bernards, piano

An die Music . . . . . Schubert
Florian Song . . . . . Goddard

Joyce Christoperson, mezzo soprano
Rebecca Totten, piano

Er ist . . . . . Schubert
Sweet Chance . . . . . Head

Jay Michaelson, baritone
Kirby Giles, piano

Mein Model hat einen Rosamund . . . . . Brahms
Gavotte from MIGNON . . . . . Thomas

Rhea Lisonbee, mezzo soprano
Kirby Giles, piano

Widmung . . . . . Schumann
Mon Coeur souvre 'a ta voix from SAMSON ET DELILA . . . . . Saint Saens
Once a Lady was here . . . . . Bowles

Ellen Carbine Simper, mezzo soprano
Emma Jo Bascomb, piano

Pur dicesti, O bocca bella . . . . . Lotti
Dido's Lament from DIDO AND AENEAS . . . . . Purcel
This little Rose . . . . . Roy

Rebecca Totten, mezzo soprano
Emma Jo Bascomb, piano

Sempre Libera from LA TRAVIATA . . . . . Verdi
Why do I love . . . . . Armstrong-Gibbs

Gwyn Harris, soprano
Charles Madden, piano

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WOMEN'S CHORUS

Robert Downs, *Conductor*

and

CHAMBER GROUPS

in

CONCERT

7:00 p.m.

Friday, May 10, 1968

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1967-68 Series No. 132

PROGRAM

I

Magnificat ..... Porpora

1. Magnificat anima mea Dominum	1. My soul doth magnify the Lord.
2. Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suas. Ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est, et sanctum nomen ejus.	2. And my spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed. For he that is mighty hath done to me great things; and holy is his name.
3. Et misericordia a progenie in progenies timentibus eum.	3. And his mercy is on them that fear him from generation to generation.
4. Fecit potentiam in brachio suo, dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles. Esurientes implevit bonis et divites dimisit inanes. Suscepit Israel, puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraha met semini ejus in secula.	4. He hath sheewed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats and exalted them of low degree. He hath filled the hungry with good things; and the rich he hath sent empty away. He hath helped his servent Israel, in remembrance of his mercy; as he spake to our fathers, to Abraham, and to his seed forever.
5. Gloria Patri, gloria Filio, et gloria Spiritui sancto.	5. Glory be to the Father, and to the Son, and to the Holy Ghost.
6. Sicut erat in principio, et nunc, et semper et in secula seculorum. Amen.	6. As it was in the beginning, is now and ever shall be, worlds without end. Amen.

Janice Miller, *soprano*
Mary Shearer, *mezzo soprano*
Maureen Tyler, *alto*

II

Summertime ..... Gershwin
from *Porgy and Bess* arr. Wm. Stickles

Italian Street Song ..... Herbert
from *Naughty Marietta* arr. G. J. Trinkhaus
Coleen Hogenson, *soprano*

A Bushell and a Peck ..... Loesser
from *Guys and Dolls* arr. Harry Simeone

Romany Life ..... Herbert
from *The Fortune Teller*
Coleen Hogenson, *soprano*

III

Madrigal ..... Faure
The Evening Primrose ..... Britten
To Daffodils ..... Britten
Chamber Singers

IV

Quartet, op. 59, no. 3 in C major ..... Beethoven
Menuetto grazioso
Allegro molto
Doris Ann Biggers, *violin*
Linda Andrew, *violin*
Roland Monson, *viola*
Leta Boyer, *cello*

V

Trio Sonata in F ..... Telemann
Janis Baker, *recorder*
Patricia Stewart, *violin*
Phyllis Baker, *viola de gamba*
Raymond Gobin, *harpsichord*

VI

Quartet, op. 96 *American* in F major ..... Dvorak
Allegro ma non troppo
Patty Stewart, *violin*
Virginia Phillips, *violin*
Charles Brown, *viola*
Vaughan North, *cello*

VII

Quartet, op. 67 in Bb major ..... Brahms
Vivace
Sharon Cook, *violin*
Patty Stewart, *violin*
Terry Hill, *viola*
Vaughan North, *cello*

WOMEN'S CHOIR PERSONNEL

Robert Downs, *director*

Gayle G. Brockbank, *graduate assistant* — Roseanne Callister, *accompanist*

First Sopranos
Cherie Jean Adams
Glenda Bancroft
Sharon Beener
Chris Boxell
Andrea Dawson
Deanna Hereth
Coleen Hogenson
Anne Johnston
Andrea Marsh
Carolyn Matthews
Janice Miller
Krystyna Morgan
Barbara Onstott
Dee Pratt
Tamara Smith
Laurel Thomas
Vicki White

Second Sopranos
Julie Anderson
Elaine Black
Deanna Bond
Jacque Campbell
Donna Day
Gail Ferrin
Marsha Hambrick
Joyce Hanny
Linette Johnson
Barbara Jones
Nancy Leale
Janet Maw
Sandra Petersen
Kathy Pew
Kay Pickering
Donna Rice
Barbara Rolfson
Karen Sessions
Mary Shearer
Sharlene Smith
Ramona Tew
Patricia Vause
Kiyoko Yamagishi
Elaine Yamashita

First Altos
Stephanie Cluff
Sherrie Eitner
Karen Hall
Susan Hughart
Connie Johnson
Larue Kearl
Chris Larsen
Mary Ann Larsen
Janice Leavitt
Mary Kay Lyman
Marie McBride
Susan Merrill
Pamela Monk
Janet Roselof
Cynthia Tate
Maureen Tyler
Kathryn Wooten

Second Altos
Lillian Austin
Janet Bateman
Susan Biggs
Elizabeth Blumell
Suzanne Farr
Alene Jansen
Jill Locke
Shauna Melchin
Elizabeth Okey
Chris Ostler
Susan Stauffer
Eileen Sweeten
Kathleen Wall

Choir Officers

Patricia Vause, *president*
Anne Johnston, *vice president*
Larue Kearl, *secretary*
Marsha Hambrick, *historian*

CHAMBER ORCHESTRA PERSONNEL

Violin I
Dale Johnson, *concertmaster*
Cheryln Olson
Cathie Olson
Sandra Jackson
Roland Monson
Doris Ann Biggers

Violin II
Craig Rollins
Janet Bartschi
Linda Haldeman
Julia Monson

Viola
Margaret Vance
Terry Hill
Diane Peterson
Irene Hatton

Cello
Bob Englund
Diane Kirkham

Bass
David Adams

Organ
Walter Whipple

CHAMBER CHOIR PERSONNEL

Sopranos
Susan Baker
Carolyn Matthews
Ann Stapley
Barbara Wilson

Altos
Roseanna Callister
Shauna Cornelius
Diane Downs
Betty Peck

Tenors
James Gordon
Richard Keisher
Martin Rasmussen
Judd Schafer

Basses
Dante Gumucio
Nick Randall
Steven Reed
Richard Wilson

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday — May 10, 1968
1967-68 Series — No. 132b

PROGRAM*

Chorale Prelude on "Nun Bitten Wir" . . . . . Buxtehude
Prelude, Fugue and Chaccone . . . . . Buxtehude
Phil Jessup, organ

Unaccompanied Suite in D minor . . . . . Bach
Leta Boyer, cello

Rondo . . . . . Mozart
Stewart Smith, french horn
Terry Peterson, piano

Concerto for Cornet in Bb . . . . . Haydn
Bryan Tobler, cornet

Fifth French Suite . . . . . Bach
Allemande
Courante
Gavotte
Lynnette Wyrick, harpsichord

Well-Tempered Clavier . . . . . Bach
Prelude and Fugue in C major
Prelude and Fugue in C minor

** Lambert's Clavichord . . . . . Herbert Howells
Lambert's Fireside
Fellower's Delight
Hughes's Ballet
Wortham's Grounde
Walter Whipple, clavichord

* Jacob Bos, coordinator

** Clavichord built by Walter Whipple

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

4:00 p.m.
Saturday, May 11, 1968
1967-68 Series

presents

Madsen Recital Hall
Harris Fine Arts Center
No. 130

STUDIO RECITAL

students of Elaine A. Watts

PROGRAM

Reverie . . . . . Tschaikovsky
Ave Maria . . . . . Schubert-Maier
Gordon White

Consolation, op. 30, no. 3 . . . . . Mendelssohn
Grey Horne

The Little Shepherd . . . . . Debussy
Jody Jenkins

Mazurka . . . . . Chopin
Lynda Ranch

Three Ecossaises, op. 27, no. 3-5. . . . . Chopin
Joy Cahoun

Largo . . . . . Haydn
Scott Gordon

Jimbo's Lullaby . . . . . Debussy
Glenda McMullin

First Arabesque . . . . . Debussy
Jon Hughes

Intermezzo, op. 117, no. 3 . . . . . Brahms
Marjorie Hunt

Intermezzo, op. 118, no. 1 . . . . . Brahms
Susan Foster

Sonata, op. 13, no. 8 . . . . . Beethoven
Vicki Sharbrough

Etude, op. 10, no. 12 . . . . . Chopin
Lynn Ambler

Intermezzo, op. 118, no. 2 . . . . . Brahms
Ruth Hay

Rhapsody G minor, op. 79, no. 2 . . . . . Brahms
Peggy Ransom

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MARYBETH REYNOLDS, *organist*
student of J. J. Keeler

in

SENIOR RECITAL

8:45 p.m.
Sunday, May 12, 1968

Provo Tabernacle

1967-68 Series No. 130a

PROGRAM

Pastorale in F major ..... Bach

Chorale Prelude:

These Are The Holy Ten Commandments ..... Bach

Prelude and Fugue in C minor (The Great) ..... Bach

Chorale Improvisation on

"Let All Mortal Flesh Keep Silent" ..... J. J. Keeler

Chorale in A minor ..... César Franck

Two Chorale Improvisations:

Abide, O Dereast Jesus ..... Karg-Elert

O, God Thou Faithful God ..... Karg-Elert

Toccata in D minor ..... Max Reger

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SYMPHONIC BAND

Grant Elkington, *director*
Robert Campbell, *conductor*

8:15 p.m.
Monday, May 13, 1968

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 133

Richard E. Ballou, *director of bands*: Mr. Ballou is currently on sabbatical leave from the University. He is enrolled in the Doctorate program at the University of California, Berkeley Campus.

Dr. Merrill Bradshaw, is composer in residence at Brigham Young University and recipient of the Karl G. Maeser Creative Arts Award. Dr. Bradshaw has had several premieres this semester at Brigham Young University. His setting of the Chorale Odes of the Oedipus Cycle was recently performed as a part of the Brigham Young University's Drama Department production. The Utah Symphony has given two performances of his Third Symphony and the Brigham Young University Symphony has again performed facets. "Fanfares and Solemnities" was commissioned by the Brigham Young University Bands for presentation at the CBDNA Convention on this campus in February. It consists of two movements entitled *Rituals* and *Festivities*. The basic idea of the work is expressed in the contrast of the title. The two movements represent different ways of exploiting that contrast. Brasses and woodwinds are set against each other while solo and ensemble passages alternate as a means of adding interest to the piece.

Carson Sharp: Mr. Sharp is currently a member of the Utah Symphony. His experience includes teaching and performing at the Naval Schools of Music, teaching at BYU and playing and teaching and studying with some of the finest trombonists in the Los Angeles area. Mr. Sharp will be teaching the low brass in the Music Department at BYU beginning next fall. As one of the outstanding trombonists in America, we are sure his performance will thrill and excite you.

PROGRAM

March, op. 99 ..... Prokofieff

Fanfares and Solemnities ..... Merrill Bradshaw

Three Revolutionary Marches ..... Smetana-Nelhybel

Symphony for Band ..... Clark

Robert Campbell, *conductor*

INTERMISSION

Symphonic Movement ..... Nelhybel

Andante et Allegro ..... Barat

Carson Sharp, *trombone soloist*

Man of La Mancha ..... Leigh-Erickson

The Black Horse Troop ..... Sousa
The Thunderer ..... Sousa
El Capitan ..... Sousa

Grant Elkington, *conductor*

SYMPHONIC BAND PERSONNEL

Richard E. Ballou, *director of bands*

Grant Elkington, *associate director of bands*

Robert Campbell, *conductor*

Piccolos
Jo Marcune
Judeen Call

Flutes
Jo Marcune*
Deborah Nelson
Renae Judd
Judeen Call
Colleen Carey
Karma Herzog
Carol Rouse
Susan Rife
Pam Fillmore

Oboes
Jean Hall*
Wayne Potts
Kay Haywood

Clarinets
Cheryl Oliver*
Elliot Smith
Bruce Bastian
David Clark
David Walters
Lynn Stout*
Kathy Rowe
Preston Lloyd
Lance Garner
Robert Hoki
Wayne Clark*
Leon Clark
Terry Guest
Vicki Unander

Alto Clarinets
Sharon Rose*
Mary Hodge

Bass Clarinets
Mike Nielson
Cheryl Coursey

Contra Bass Clarinet
Suzanne Daines*

Bassoons
Tonia Marcune*
Scott Dorton
Mahlon Grass

Saxophones
Dennis Ulicny*
Gary Fuhriman
Jay Garfield
Al Smith

Cornets
Randy Towery*
Jerry Hadlock
Tom Jones
Terry Prohaska
Betty Jeanne Mitchell
Erick Stoddard

Trumpets
Denny Bacon*
Ferril Muir

French Horns
Stewart Smith*
Marta Palmquist
Jean Walker
David Bartholomew
Gail Rhoda

Trombones
Guy Wymore*
Craig Larsen
Steve Horton
Bob Brand

Bass Trombones
Kent Ashcroft*
David Fillmore

Baritones
Lynn Dean*
Rich Armstrong
Paul Sorenson

Tubas
Marvin Palkki*
Russell Donkin
Harold Armstrong
Rodney Harris

Percussion
Andy Barnum
Marilyn Carlson
Mary Gartrell
Phil Goodrich
Shirley Snell
Larry Hogge
William Nelson

*Section Leaders

Symphonic Band Officers

Randy, Towery, *president*

Phil Goodrich, *vice president*

Jean Hall, *secretary*

BRIGHAM YOUNG UNIVERSITY

Department of Music

ANNUAL
SYMPHONIC BAND
AWARDS BANQUET

Rodeway Inn Restaurant

7:00 p.m.

Wednesday, May 15, 1968

PROGRAM

Welcome and Opening Prayer ..... Randy Towery

MENU ..... Buffet

Presentation of Departmental Awards

Six Semester Pins .....

Richard Armstrong
Denny Bacon
Cheryl Coursey
Gary Fuhriman
Lance Garner
Preston Lloyd
Jo Marcune
Ferril Muir
Renee Pace
Gail Rhoda
Guy Wymore

Eight Semester or more Pins .....

Walter Clark
Cheryl Oliver
Elliot Smith
Harold Armstrong
Marilyn Carlson
Lynn Dean
Mary Gartrell
Mary Hodge
Betty Mitchell
William Nelson
Carol Rouse
Randy Towery

Presentation of Band Awards

Award	*Presented by*
Outstanding Non-Music Major	Assistant Director
Outstanding Music Major	Grant Elkington
Outstanding Bandsman	Tam Linville
Assistant Directors'	Bob Campbell
Director of Bands	Grant Elkington
Symphonic Bandsman	Grant Elkington
Distinguished Service Medal	Grant Elkington

Awarded to a person or persons who have made outstanding contributions to the aesthetic development of the Brigham Young University Bands.

Special Awards (presented as the spirits dictate) .....

Remarks ..... Grant Elkington

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SUSAN YOUNG
student of Robert Smith

PIANO RECITAL

7:00 p.m.
Wednesday, May 15, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 133a

PROGRAM

Cappriccio in Bb major
on the Departure of a Beloved Brother ..... Bach

Piano Pieces op. 119 ..... Brahms

Intermezzo in B minor

Intermezzo in E minor

Intermezzo in C major

Rhapsody in Eb major

INTERMISSION

Scenas Infantis ..... Octavio Pinto

Run, Run!

Ring Around the Rosy!

March, Little Soldier!

Sleeping Time

Hobby-Horse

Sonata, op. 109 ..... Beethoven

Vivace ma non troppo

Prestissimo

Andante molto cantabile ed esprissivo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ORATORIO CHOIR

Kurt Weinzinger, *director*

in a

CONCERT

dedicated to

Professor J. Homer Wakefield

and

Professor Jacob Bos

prior to their retirement

8:15 p.m.
Thursday, May 16, 1968

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 134

J. HOMER WAKEFIELD AND JACOB BOS EVENING

Banquet ..... 6:30 p.m., E. L. Wilkinson Center, Room 245

Concert ..... 8:15 p.m., de Jong Concert Hall, Harris Fine Arts Center

Reception ..... After Concert, E-400 Harris Fine Arts Center

COMMITTEE

Mr. and Mrs. Lawrence Sardoni
Mr. and Mrs. Merrill Bradshaw
Mr. and Mrs. J. J. Keeler

PROGRAM

I

Pilgrim' Chorus from *TANNHÄUSER* ..... Wagner-Page

Four Slovak Folk Songs ..... Bartók

Thus Sent the Mother
Where the Alps Soar so Free
Food and Drink's Your Only Pleasure
Bagpipes are a-playing

Londonderry Air ..... Grainger
arr. Crawford Gates

Russian Picnic ..... Enders

Terry McCombs, *tenor solo*

Come Where My Love Lies Dreaming ..... Foster

Wallace L. McCloy, *tenor solo* arr. Riddle

The Fire-Rider ..... Wolf

II

Fa Una Conzone ..... Orazio Vecchi
(Sing Me a Song)

Valse ..... Ernest Toch

Oratorio's Ensemble organized by Des Wilson

Sopranos	*Altos*	*Tenors*	*Basso Profundo*
Linda Cawood	Judy Cutwright	Paul Stratton	Raymond Carroll
Cathy Christiansen	Linda Kurtz	Steve Udall	Wayne Gifford
Carol Watson	Cathie Smith	Richard Waite	Paul Sorenson
Judi York	Helene Wood	Kenneth Wood	Des Wilson

III

In the Silent Night ..... Rachmaninoff-Treharne

Evening Fair (Beau Soir) ..... Debussy-Nightingale

Four Greek Songs of Love ..... Bradshaw

Love, Wounded (Anacreon)
Love, Sleeping (Plato)
Love, The Old Story (Argentorius)
Love, Giving (Rufinus)

Shauna Kleine, Kathy Smith, *piano*

IV

Black is the Color ..... arr. Kirk

Neighbor's Chorus ..... Offenbach

Waters Ripple and Flow ..... arr. Taylor

Linda Lee Cawood, *soprano;* Des Wilson, *baritone*

Excepts from *DIE FLEDERMAUS* ..... Strauss
arr. Weinzinger

Toni Winkel, *soprano;* Terry McCombs, *tenor*
Susan Young, *piano*

Blue Danube Waltz ..... Strauss

Celebrating the centennial of "An der schönen blauen Donau", composed late in 1867 and first performed in February, 1868. A Song of Praise to the Danube River which carried the Imperial couple Franz Joseph of Austria and Elizabeth of Bavaria in an elaborate boat from Bavaria to Vienna; signifying the close ties and brotherhood of Germany (the Rhine River) and Austria (the Danube River).

ORATORIO CHOIR PERSONNEL

Kurt Weinzinger, *director*
Wallace L. McCloy, *assistant director*
Marybeth Reynolds, Shauna Kleine, *accompanists*

First Sopranos
Rachel Beck
Kathryn Behunin
Jean Blank
Ginny Chitwood
Joy Farnsworth
Sherrie Farr
Lee Faulkner
Linda Haneberg
Diana Harris
Rhenda Hausen*
Linda Kunz
Terrie Landvatter
Jane Macdonald
Nancy Norton
Yvonne Payne
Alice Reber*
Marianne Schenk
Susan Smith
Ann Stapeley
Darlene Straup
Karen Thompson
Carol Watson
Vicki Wilkins
Kathryn Willey**
Toni Winkel
Susan Woodward
Judi York
Susan Young

Second Sopranos
Julene Babbel
Cyndie Bailey
Ema Jo Bascom*
Margaret Ann Bone
Linda Braithwaite
Anne Butler
Diane Cahoun
Linda Cawood*
Cathy Christensen
Trish Christensen*
Barbara Davies
Harriet Defa
Barbara Gibson
Sue Hickson
Tauna Huish
Janice Jackson
Sharon King*
Gwen Lesher
Sandy Lewis
Margaret Maughan
Toby Purviance
Linda Roebecker
Jeana S. Stanard**
Grace Stitely
Joalene Westenskow*
Karen Wilcox

First Altos
Gayle Andrus
Jeanette Avery
Teri Baker
Susan R. Baxter
Pamela Cardon
Bonita Christensen
Ronaele Dastrup
Diana Downs
Dianne Feinauer
Merrily Fields
Sherri Gudmundson
Grettle Haglund
Janette Hoggard
Judy Carol Johnson
Allyson Kest
Karrol Lyman
Annette O'Donal
Sandra Pierce
Dianne Shafer
Susan Sheldon
Cathie Smith
Patty Synold
Helene Wood

Second Altos
LaDawn Andersen
Susan Arrington
Bente Bakken
Shauna Christensen
Kathy Cox
Judi Cutright
Janet Davidson
Sharyn Gardner
Linda Goodson
Claire Hendrix
Marilyn Holyoak
Terry Jensen
Karla Kofoes
Joan Redd
Emeren Reeder***
Bonnie Rockwell*
Dianne Scoville
Merle K. Shumway
Sheila Sorensen
Helen Steed
Gaylene Steele
Penelope Ward
LaRu K. Westover
Bonnie Wilcken
Patricia Worthington

First Tenors
Even L. Call*
Dave Goff
Wallace L. McCloy
Terry McCombs
Richard Oman
Glen Overton
Hanford Searl
Curtis A. Shawcroft*
Barry J. Stratton

Second Tenors
Paul Broadhead**
Larry Goff
Jon Green
Carl G. Gyori
Rusty Howard
Ken Noble
Michael Pickett
Steve Shipley
Tom Smith
Paul Stratton
Londel Terry
Steven Udall
Kenneth Woods
Farrel Zeeman

Baritones
Gordon Brown
Raymond Carroll***
Dean Collinwood
Warren Davidson
Alan De Witt
Richard Dixon
David Fales
Grant Fry
Jim Grant
Mark Hopkin
Jim Jett
Gregory Jones
Randall Lund
Frank V. Malquist
Brian Manwaring
Mike Ohman
Kim Orton
Bill Peterson
Stephen Pierce
Roland D. Rich*
Nick Shumway
Paul Sorenson
Doug Stone
Richard Todd
Richard B. Waite
Des Wilson

Basses
Thayne I. Andersen
Vaughn C. Benson**
David Brandt
Gordon Burkhart
Lewis Church
Kipp Crew
Bob Drew
Bob English
Wayne Gifford
Lee Goulding
Doug Hindmarsh****
Richard Jackson
Alan R. Littell
Rick Olsen
Dave Power*
Don Reynolds
Frank Schetselaar
Frank Sorenson
Del Terry
Arthur R. Tilford

* 6 semester award
** 8 semester award
***10 semester award
****12 semester award

Recipient of Oratorio Choir Award: Lewis Church

Oratorio Choir Officers

Barry J. Stratton, *president*
Bonnie Rockwell, *social chairman*
Sue Woodward, *social chairman*
Annette O'Donnal, *historian*
Jolene Westenskow, *treasurer*
Linda Lee Cawood, *attendance secretary*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

presents

CRISTY VALENTINE, *piano*
student of Robert B. Smith

in

SENIOR RECITAL

7:00 p.m.
Thursday, May 16, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 135a

PROGRAM

Prelude and Fugue in C# major ..... Bach
(Well-Tempered Clavier, Vol. I)

Sonata, op. 31, no. 3 ..... Beethoven

Allegro
Scherzo—Allegretto vivace
Menuetto—Moderato e grazioso
Presto con fuoco

Capriccio, op. 116, no. 3 ..... Brahms

INTERMISSION

Preludes, op. 11 ..... Scriabin

1. Vivace
2. Allegretto
3. Vivo
4. Lento
5. Andante cantabile
6. Allegro
7. Allegro assai

13. Lento
14. Presto

Jeux d' Eau ..... Ravel

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday
1967-68 Series

May 17, 1968
No. 135

PROGRAM*

Three Part, no. 15 . . . . . Bach
Sonata, op. 14, no. 1 . . . . . Beethoven

Joyce Jensen, piano

Intermezzo, op. 116, no. 4 . . . . . Brahms
Capriccio, op. 116, no. 1 . . . . . Brahms

Jeana Stannard, piano

Sonata no. 1 in F minor . . . . . Brahms
First Movement

Kathy Kennard, clarinet
Jorgene Leavitt, piano

Concerto . . . . . Spillman

Kent Ashcraft, bass trombone

Sonata no. 3 . . . . . Kabalevsky
First Movement

Ralph Clark, piano

Pastorale . . . . . Milhaud
Prelude in D major . . . . . Bach

Phil Jessup, organ

Der Wald hat sich entlaubet
Sonata in C major . . . . . Handel
Largetto
Allegro
Rondo and Saltarello . . . . . Susato
Trotto . . . . . 13th Century
On Parole de batre--A Paris Soir Frese--Nouvele . . . . . 13th Century
Stantipes . . . . . 13th Century

Soprano Recorders	Tenor Recorders	Viola de gamba	Alto Krummhorn
Mary Young	Pam Gillie	Phyllis Baker	Pam Gillie
Linda Braithwaite	Jim Davis		
Lynn Carson			

Alto Recorders	Bass Recorder	Harpsichord	Soprano Krummhorn
Jan Baker	Lynn Carson	Jan Baker	Mary Young

Finger cymbals	Tenor Krummhorn
Pam Gillie	Lynn Carson

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CONCERT BAND

James Mooney, *conductor*
Grant Elkington, *conductor*

8:15 p.m.
Friday, May 17, 1968

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 136a

PROGRAM

Proud Heritage ..... Latham

Chester Overture ..... Schuman

Second Suite in F ..... Holst

March
Song Without Words
Song of the Blacksmith
Fantasia on the "Dargason"

Irish Tune and Shepherd's Hey ..... Grainger

Victory at Sea ..... Rodgers-Bennett

Grant Elkington, *conductor*

INTERMISSION

Ode for Trumpet ..... Reed

Newell Dayley, *trumpet solo*

An American in Paris ..... Gershwin-Krance

Folk Song Suite ..... Vaughan Williams

March—"Seventeen Come Sunday"
Intermezzo—"My Bonnie Boy"
March—"Folk Songs from Somerset"

American Salute ..... Gould

His Honor ..... Fillmore

CONCERT BAND PERSONNEL

Richard E. Ballou, *director of bands*

Grant C. Elkington, *associate director of bands*

James Mooney, *conductor*

Piccolo
Steve Monson

Flutes
Susan Hansen
Susan Arrington
Vicki Guymon
Kathy Cox
Larry Jackson
Jackie Bean
Janice Dygert
Wylma Winmill

Clarinets
Dave Metzger
Wendy Spackman
Janelle Haymore
Mary Lou Williams
Elsie Homer
Jill Flamm
La Rayne Dayton
Larry Larson
Lorraine Cluff
Bob Sanders
Frances Swasey

Oboes
Margaret O'Brien
Bruce Ellis

Bassoons
Pat Harrild
Hannah Field

Saxophones
Dan Gumucio
Kirby Giles
Jack Pinnell
Neal Swan
Clark George
Richard Keys
Tom Ajax

Cornets
Lu Ann Smith
Mark Oldroyd
Craig Norton
Mark Taylor
Bryan Tobler
Gilbert Hornberger
Sondra Young
Randy Jewkes
Jim Roach
Doug Childs

Trumpets
Roger Sorenson
Jim Peterson
Jim Walker

French Horns
Mark Collier
Joanne Youngberg
Joe Cannon
Jeff Bushman

Trombones
Scott Follett
Keith Miller
Charles Carpenter
Stan Christiansen
Jack Shirts
Rick Christy

Baritones
Jerry Jaccard
Earl Thomas
Chesley Blackham
Roy Ellefsen

Tubas
Frank Boyd
Earl Ashurst
Floyd Bird
Don Gray

Percussion
Andy Barnum
Marilyn Carlson
Mary Gartrell
Phil Goodrich
Shirley Snell
Larry Hogge
William Nelson

Concert Band Officers

Mark Oldroyd, *president*

Mark Taylor, *vice president*

Sue Hansen, *secretary*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

LETA BOYER, *cellist*
student of David B. Freed
assisted by Walter Whipple, *accompanist*

in

SOLO RECITAL

7:00 p.m.
Friday, May 17, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 137

PROGRAM

I

Suite in D minor ..... J. S. Bach

Prelude
Allemande
Courante
Sarabande
Menuet I, Menuet II
Gigue

Sonata in E minor ..... A. Vivaldi

Largo
Allegro (Ma non troppo)
Largo (doloroso)
Allegro (con spirito)

II

Sonata in G major ..... G. B. Sammartini

Allegro non troppo — arr. A. Moffat
Grave con espressione
Vivace

Aria ..... I. Freed

III

Concerto in Bb major ..... L. Boccherini

Allegro moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MYRNA LYNN SOUTH
student of Robert Smith

SENIOR RECITAL

8:15 p.m.
Saturday, May 18, 1968

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 138

PROGRAM

Siciliano ..... J. S. Bach-Hughes

Sonatine ..... Ravel

Moderé
Mouvement de Menuet
Animé

Ballade Op. 47 ..... Chopin

INTERMISSION

Variations and Fugue, Op. 24 ..... Brahms

on a theme by Handel

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

AN EVENING OF ORGAN MUSIC

Works of Brahms and Mendelssohn

Organ students of

J. J. Keeler and Parley L. Belnap

assisted by

THE CHAMBER CHOIR

Robert Downs, *conductor*

8:30 p.m.
Sunday, May 19, 1968
Provo Tabernacle

1967-68 Series No. 140

PROGRAM

I

Fourth Sonata, op. 65 ..... Mendelssohn-Bartholdy

Allegro con brio
Andante religioso
Allegretto
Allegro maestoso e vivace

Rulon Christiansen

II

Eleven Chorale Preludes, op. 122 ..... Brahms

My Jesus Leadeth me
(Mein Jesu, der du mich)

Claire Hendrix

O Dearest Jesus
(Herz liebster Jesu)

Ken Noble

O World I Now Must Leave Thee
(O weit, ich muss dich lassen)

Bonnie Goodliffe

My Heart Abound with Joy
(Herzlich tut mich erfreuen)

Bonnie Goodliffe

Deck Thyself, My Soul, with Gladness
(Schmücke dich, o liebe seele)

Raymond Gobin

Blessed Ye Who Live in Faith Unswerving
(O wie selig seid ihr doch, ihr Frommen)

Roberta Laney

O God, Thou Faithful God
(O Gott, du Frommer Gott)

Marie Blanchard

Behold, A Rose Breaks into Bloom
(Es ist ein Ros' entsprungen)

Lorraine Blamires

My Heart is Ever Yearing
(Herzlich tut mich verlangen)

Kay Michelson

My Heart is Ever Yearning
(Herzlich tut mich verlangen)

Rulon Christiansen

O World, I Now Must Leave Thee
(O weit, ich muss dich lassen)

Marcia Hessing

CHAMBER CHOIR PERSONNEL

Sopranos
Susan Baker
Carolyn Matthews
Ann Stapley
Barbara Wilson

Altos
Roseanna Callister
Shauna Cornelius
Diane Downs
Betty Peck

Tenors
James Gordon
Richard Keisker
Martin Rasmussen
Judd Schafer

Basses
Dante Gumucio
Nick Randall
Steven Reed
Richard Wilson

Bonnie Goodliffe, *organist*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SYMPHONY ORCHESTRA

Ralph G. Laycock, *director*

with guest artist
Jo Lane L. Curran, *piano*

8:15 p.m.
Monday, May 20, 1968

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1967-68 Series No. 139

Jo Lane L. Curran, the daughter of Professor and Mrs. Ralph G. Laycock and the wife of Douglas M. Curran, began the study of the piano at the age of three under her mother's tutelage, and has since been a student of Mrs. Marian Monson, Miss Muriel Kerr, and Professors Carl Fuerstner, Reid Nibley, Joseph Kliass, and Robert B. Smith. In high school she also played oboe and percussion, and at BYU has been a member of the A Cappella Choir. When she was fifteen she played a Mozart Concerto with the Utah Valley Symphony under Jacob Bos, and in 1965 circled the globe as accompanist for the "Curtain Time U.S.A." troups. In 1966 she received the Music Department's *All-Around Musician* Award, and last year performed the solo harpsichord part in the Bach Brandenburg Concerto No. 5. In addition to two full recitals of her own, she has been very active as an accompanist, working with both faculty and students on numerous recitals. Next week she will graduate with High Honors as an Applied Piano major, and has been selected by the Music Faculty to play a solo during the Fine Arts Graduation exercises.

PROGRAM

SYMPHONY No. 2, Op. 73 ..... Brahms

Allegro non troppo
Adagio non troppo
Allegretto grazioso (Quasi Andantino)
Allegro con spirito

PRESENTATION OF AWARDS ..... Robert Downs, Chairman

INTERMISSION

PIANO CONCERTO, Op. 38 ..... Barber

Allegro appassionato
Canzone; Moderato
Allegro molto

Jo Lane L. Curran, *piano*

MOVEMENT FOR ORCHESTRA ..... Nelhybel
(premiere performance)

SYMPHONY ORCHESTRA PERSONNEL

(Strings listed alphabetically)

First Violin
Cynthia Vance, *concertmistress*
Linda Andrew
Doris Ann Biggers
Lynne Francis
Don Galbraith
Erlyn Gould
Sandy Jackson
Dale Johnson
Roland Monson
Chris Nokleby
Cathie Olson
Cheryln Olson
Ginny Philips
Jeanine Roach
Darlene Sanders
Myrna South
Patty Stewart
Mel Stott

Second Violin
Craig Rollins, *principal*
Mary Margaret Allgaier
Janet Bartschi
Janet Bateman
Sally Broadbent
Linda Haldeman
Lois Johnson
Pam Mallory
Pat Mallory
Julia Monson
Chad Murdock
Diane Noble
Dan Orgill
Ingeborg Reistad
Carolyn Smith
Renee Swenson
Rise Jan Talbot
Claudia Weaver
Carlene Williams
Cheryl Woolf
Gerry Zirker

Viola
Janet Smith, *principal*
Charles Brown
John Carter
John Englund
Irene Hatton
Terry Hill
Cynthia Larsen
Rosellyn Larson
Georgia Law
Diane Peterson
M'Jean South
Margaret Vance

Cello
Dorothy Witt, *principal*
Phyllis Baker
Leta Boyer
Rose Ann Callister
Bob Englund
Hans Hansen
Diane Kirkham
Vaughan North
Walter Whipple

Bass
Noel Brown+ *principal*
Jim Adams
Dell Fields
Karl Stice
David Ward
Lee Williamson

Piccolo
Linda Laycock

Flute
Jo Marcune*
Linda Laycock
Elizabeth Erickson
Susan Johnson

Oboe
Jerry Clark*
Jean Hall
Paul Plumb
Wayne Potts

English Horn
Paul Plumb

Clarinet
Cheryl Oliver*
Kathy Kennard
Bruce Bastian
David Walter

Bass Clarinet
Bruce Bastian

Bassoon
Brent Faulkner*
Tonia Marcune
Scott Dorton
Charles Call

Contrabassoon
Charles Call

French Horn
Stewart Smith*
Lynn Robinson
Rick Lacey
Marta Palmquist
David Bartholomew

Trumpet
Randy Towery*
Kim Johnson
Gaylord Durland

Trombone
Richard Ross*
Bob Uzzardo
Alan Johnson

Tuba
Clyde Wardle

Harp
Carolyn Bentley

Timpani & Percussion
Robert Campbell+
William Nelson
Andrew Barnum
Stephanie Steele
Dorothy Witt

*section leader

+graduate assistant

Symphony Orchestra Officers

Dale Johnson, *president*

Cheryl Oliver, *vice-president*
Ginny Phillips, *secretary-treasurer*
Patty Stewart, *historian*
Paul Plumb, *photographer*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

PHIL JESSUP, *organist*
student of J. J. Keeler

in

SENIOR ORGAN RECITAL

8:45 p.m.
Tuesday, May 21, 1968

Provo Tabernacle

1967-68 Series No. 141

PROGRAM

I

Prelude, Fugue and Chaconne in C major ..... Dietrich Buxtehude
(1637-1707)

Chorale Prelude:

"Now Pray We to the Holy Spirit" ..... Dietrich Buxtehude

Flute Solo ..... Thomas Arne
(1710-1778)

Prelude and Fugue in D major ..... J. S. Bach
(1685-1750)

II

Fairest Lord Jesus ..... Hermann Schroeder
(1904-)

Fantasisie in A ..... César Franck
(1822-1890)

Pastorale ..... Darius Milhaud
(1892-)

Symphonie-Passion ..... Marcel Dupré
(1886-)

The World Awaiting the Saviour

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ORGAN RECITAL
students of
J. J. Keeler and Parley Belnap

8:30 p.m.
Provo Tabernacle

Sunday
1967-68 Series

May 26, 1968
No. 142

PROGRAM*

Prelude and Fugue in E minor . . . . . Bach
Wake, Awake for the Night is Flying . . . . . Peeters
Deck Thyself, O My Soul . . . . . Brahms
Toccata and Fugue in F major . . . . . Buxtehude
Cantabile . . . . . Franck
Second Sonata . . . . . Mendelssohn
Grave
Adagio
Allegro maestoso vivace

Barbara Huber

Four Antiphons . . . . . Dupre
While the King Sitteth at his Table
His Left Hand is Under My Head and His Right Hand doth Embrace Me
I am Black but Comely
So Now as We Journey, Aid our Weak Endeavor
Prelude in F minor . . . . . Bach

Larraine Blamires

Fugue in G minor . . . . . Bach

Kay Michelson

Chorale Improvisation
Now Thank We All Our God . . . . . Karg-Elert
Chorale Prelude
O Dearest Jesus . . . . . Brahms
Prelude and Fugue in C minor . . . . . Bach

Ken Noble